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An (Introduction to School Music Teaching)²

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TO MY WIFE
RUTH BEDFORD GEHRKENS

PREFACE

I am not attempting in this book to supply a manual of method, but merely to give such general information concerning certain matters pertaining to music teaching in the public schools as both supervisors of music and school superintendents need to acquire just now in order to clear the air. Music teaching in the public schools is assuming larger and larger proportions, and it is inevitable that its rapid growth in recent years should have resulted in much misconception and in not a little costly experimentation. The causes for this are first, the fact that supervisors of music have too often been insufficiently trained along both musical and general lines; and second, that school superintendents and principals, being themselves frequently ignorant of music, have either refused to have anything to do with the subject or else have been easily led to support wrong lines of effort. A third possible explanation may be the fact that there seems to be a popular misconception concerning music study, this being based upon the assumption that music is *easier* than the so-called "standard" high school subjects.

I am a thorough believer in the unique educational value of music as a school subject, but I am just as thoroughly convinced that it is only when properly administered that significant results will eventuate. This does not mean that any particular method must be employed, but rather that teachers must realize more definitely the *end* to be accomplished through music study and must make themselves acquainted with at least such general principles of psychology and education as will enable them actually to attain this end in the case of a reasonable number of pupils. As a matter of fact, excellent and practically identical results are at present being accomplished through the use of widely varying methods, and I should be the last person in the world to wish, at the present

time at any rate, to dogmatize about such details. It is the spirit of the teacher, his breadth of view, his practical ability to make use of material means in securing ideal ends, the sincerity of his interest in making human life richer and happier through music,—these are the things that count, rather than such matters as whether music reading is to be begun in the first grade or in the second; whether the scale approach or the chord method is to be employed, and whether the minor scale begins on “la” or on “do.” It is because I have felt that the supervisor of music in general was devoting too much of his thought to the smaller details, and too little to fundamental principles, that I have written these chapters, and it is my hope that through the publication of this book there may be set in movement certain thought processes which will result in giving music a larger and safer place as an educational subject in the American public schools, and that it may thus come to exert an ideal influence in the enrichment of human life, such as no art has ever had in the life of any people.

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K. W. G.

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AN INTRODUCTION TO SCHOOL MUSIC TEACHING

CHAPTER ONE

MODERN EDUCATIONAL TREND

FOR many years our public school systems have based their entire procedure, both in curriculum and in method, upon tradition. In organizing a school system the superintendent has first of all cast his eyes over the history of other schools, and has asked the question, "What things have been taught?"; and the longer a subject had been included as a part of the course of study, the more value it was supposed to have, and the more sure it was of retaining its position. In recent times there has been considerable agitation over methods of teaching, and it must be admitted that many of the older subjects are now far better taught than they formerly were; but it is only in the last few years that any one has seriously considered the problem of so selecting the subjects taught in our public schools that the pupils will not only be benefited during their school lives, but may also be prepared as well as possible for taking their places later on as members of communities in the world as it now is and as it is going to be thirty or forty years hence. In other words, in planning our school work, we have looked backward instead of forward, have been attempting to fit our boys and girls for a kind of life that may have existed somewhere a generation or a century ago, but that has now been replaced by something quite different—better or worse, according to opinion.

In the last decade or two we have been hearing every now and again of some seer who appeared to be gifted with more imagination than most of us—or was it merely a greater capacity for seeing obvious truths?—who was working startling reformations in the schools under his charge, or who perhaps had written a book advocating all sorts of unheard-of procedure. In the last few years these persons have seemed to be growing

more and more numerous, and we have now reached a point where their theories can no longer be either smiled at or sneered at, and the American school teacher has accordingly decided that he must wake up and find out what it is all about.

The varieties of educational reform advocated by the persons referred to exceed the well-known 57 both in number and in diversity of content, and range all the way from quackery and sensationalism at the one extreme to the soundest and sincerest application of educational psychology and philosophy to practical school work at the other. But although an apparently infinite number of ideas seem to be emanating from these various sources of effervescence, and although many of them are obviously quite impossible of either practical application or of reconciliation with one another, yet in general they are all motivated by and based upon a surprisingly small number of basic ideas; and although the working out of these ideas in teaching material and methods varies greatly, the fundamental principle underlying them is frequently identical.

One of the most widely heralded and perhaps most generally accepted bases of educational reform at present is the thought that education must function not merely as a means of bringing the pupil into contact with the past achievements of the race, but must concern itself even more with bringing him into close relations with the actual practical world of today. In thus insisting that education shall take account of the world of the present, there is no thought of minimizing the importance of acquainting the student with the achievements of the past; but there is thus recognized the extremely practical idea that the world is moving forward resistlessly, inexorably, and that in order to be an intelligent citizen during the next decade one must know not only the past but also the present, since the present is the link between the past and the future.

When applied in a practical way, this principle means that in teaching geography just now, it is not sufficient to study divisions and boundaries as shown on the maps printed five years ago. On the contrary, the intelligent student recognizes the

fact that the geography of the future depends upon the political events of the present and that a study of these events is necessary if one is to be well informed on this subject. It has further seemed to some of us that geography lessons might well include some study of the child's own environment, and that possibly it may be more important for the pupil to find out something about the topography, boundaries, resources, and products of his own country, city, and state, than that he should commit to memory a mass of facts concerning these things as they are found in Africa.

In teaching arithmetic according to the new idea it will no longer be sufficient to give pupils long and involved problems in complex fractions, or mystifying queries about how long it would take A, B, C, and D to do various hypothetical pieces of work by uniting their efforts in a bewildering number of socialistic combinations. Certain fundamental operations the arithmetic teacher will always find it necessary to teach, but instead of spending the time almost wholly in studying the *operations*, the newer type of work stresses their *application* in actual business and household procedure; and the arithmetic of the future is likely to be not only far more interesting, but of very much greater value to our children than that of the past has been because it deals with materials and processes that are close to their lives outside of school.

In the same way, classes in civics will no longer content themselves with taking up in dry and academic fashion the mere facts of government, but will attempt first of all to bring the child into contact with his own civic environment, demonstrating to him the necessity of government in order that the rights of all may be conserved, explaining to him its machinery and powers, making clear to him the part played by the people in various types of government and the difference in ideals between a representative system and a non-representative one. The government of his own town or city will be studied first-hand also, and the prospective citizen of the community will thus be prepared not only to vote intelligently, but to take

a large part in the civic affairs of his own city or village. The class work will thus be vitalized, and the child will be eager for more and more knowledge of the same sort, and may thus finally arrive at an intelligent view not only of the political but of the social and economic factors of his environment.

I have given this long and perhaps altogether wearisome introduction in order that I might make clear this one point, viz., that out of the multiplicity of educational reforms confronting us today, one of the most significant and one of the most widely accepted principles is this: Education must recognize the immediate present, must bring the pupil into close contact with life as it now is, and must attempt to inculcate in him such knowledge, such habits, and such ideals as will tend to cause him to live a useful, a healthful, a socially satisfactory, and withal a happy and contented life. Because of the more and more general acceptance of this idea, the public school curriculum is being subjected to minute scrutiny at the present time, and as each subject and topic is reviewed the question is asked, "Of what use, ideal or practical, is this material to the boy and girl, or of what use will it be to the boy and girl grown up?" And the answer that we have made so frequently in the past, "It is a good thing for every one to study that just on general principles," will be received more and more skeptically, for time and energy are too precious nowadays to make it profitable to do much shooting into the air, trusting that when the arrow comes down it may perhaps hit something. *It is no longer a question of whether any given activity is a good way for the child to spend his time at any point in his career. The question is rather whether that activity is the best possible thing for him to do at that particular time.* In the next few years it will be increasingly necessary to have AIMS in education, and if any subject or topic is to hold its place in the public school curriculum it will have to be shown in a very definite way that something concrete and tangible along either practical or spiritual lines is likely to result from it.

Music has long been recognized as having certain general

values as a school subject, and educational writers from Plato and Aristotle down have given it a rather large place in their pedagogical schemes. But the number of good things to be learned and the number of interesting activities to engage in have increased so rapidly in recent years that we shall need to adopt Benjamin Franklin's educational platform as given in the Prospectus of the original Philadelphia Academy, founded way back in 1751. In this Prospectus he states, "It were well if we could teach our youth all things useful and all things ornamental; but art is long and their time is short, and it is proposed therefore that they learn those things that are most useful and most ornamental." Let me repeat that the question at issue is not whether the various subjects or topics under discussion are good material for a school curriculum, but rather whether, in view of life as it now is and as we may reasonably expect it to be thirty or forty years hence, these things are the best possible material on the basis of which to train good citizens.

Is it justifiable from this standpoint to ask that every school-room in the country set aside twenty or thirty minutes of its time each day for music study? And are the educational values of music such that we are warranted in demanding full credit for it from our high school authorities? If these questions are answered in the affirmative, upon what grounds do we as musicians or educators base our contention? In other words, what concrete and definite values are attached to music study, and in what way does the subject help the school to make fine types of human beings and citizens out of all its pupils? I shall attempt to answer these questions in the next chapter.

CHAPTER TWO

THE VALUE OF MUSIC AS A SCHOOL SUBJECT

ITS PSYCHOPHYSICAL EFFECT

IN the first chapter I have tried to show that one of the most conspicuous things in modern educational theory is its insistence that the school curriculum shall look outward and forward instead of inward and backward; and that any subject that is to retain its place in the course of study must be shown to have tangible value from the standpoint of training children to be socially and economically efficient men and women. Is music such a subject? And if so, what especial value is attached to its study by all the children of all the people? When the matter is considered from this broad and comprehensive viewpoint, it becomes necessary to be definite and specific, and an attempt will be made in this chapter to analyze the values of music study in the public schools, not from the standpoint of the future musician but from that of the prospective doctor, lawyer, grocer, mechanic, housewife, and day laborer.

Music study in the public schools when administered by a skillful instructor under reasonably favorable conditions may have at least four significant results:

1. It exerts a definite beneficial effect upon the physical, mental, and spiritual life of the individual.
2. It provides an excellent type of intellectual training.
3. It has very high value as a socializing force.
4. It should prove to be one of the most important agencies for bringing about a worthy use of leisure.

The first of these values, viz., the effect of music upon the physical, mental, and spiritual life, is probably the most commonly recognized benefit resulting from contact with music, and it is doubtless because the influence of art as a refining agency is so patent that educational theorists have usually included music of some sort in the ideal course of study. The effect of good music is subtle but unmistakable, and its power

to stimulate high, exalted thoughts, its influence in encouraging a rich emotional life, together with its tendency to cause the individual to become responsive to other varieties of emotional appeal, would alone give it a large place in a scheme of education whose ideal it is to bring about the greatest amount of usefulness, contentment, and high morality on the part of the greatest possible number of people.]

The potency of music in stimulating sanity of thought and action as well as a highly satisfactory social attitude is greater than that of any other art because of the fact that in so many cases the individual himself takes part in it, and by thus himself becoming a creator he finds it possible to express himself in a fashion giving deep personal satisfaction. It is this phase of music that has caused the community chorus to flourish so amazingly; and by encouraging every child to attain skill in working with a highly exalting and spiritually stimulating medium for expressing his emotions we are ministering directly toward that ultimate happiness and contentment of the entire world that we all so much desire just now. For this reason nothing must be allowed to displace the singing period in which every child is encouraged to take part, and for a similar reason ensemble instrumental work must be encouraged by the public schools to a far greater extent in the future than it has been in the past.

The Greek philosophers characterized drama as "a purge for the soul," and thought it good for the human being at intervals to forget for a little while the ordinary every-day things, and to lose himself in the action taking place on the stage, thus "washing away" the cares and worries and selfishness of ordinary living. Music has a similar function in our restless and high-tension living of the present, and its power to purge tired nerve cells of their weariness and to restore the individual to a state of relaxation and poise is now definitely recognized by the scientist, and is indeed being called into use for therapeutic purposes with increasing frequency by the modern physician. The question of what actual electrical or chemical

effect is produced upon the nerve cells by music opens up a fascinating field of study, and the scientist will undoubtedly have some interesting information for us after more time has been spent in research upon the matter. But, however it comes about, music has a very definite beneficial effect upon both body and mind, and since these results cannot be produced so readily by any other agency, we have here already a convincing reason for including music in the curriculum of every public school in the country.

THE INFLUENCE OF MUSIC IN TRAINING THE MIND

The second reason for including music in the school curriculum, namely, because it has a definite influence upon the intellectual life, has been recognized in a vague way for a long time, but has had no particular influence in giving the subject a place in our schools. The fact is, however, that after a long period of careful observation of all types of teaching, I have come to the conclusion that music is undoubtedly the most valuable all-round school subject at our disposal for training children in quickness of perception, in acuteness of visual and auditory analysis, in rapidity of coordination, and in a keener observation of symmetry and unity.

The doctrine of formal discipline, *i. e.*, the theory that the mind can be trained by studying one subject so that it will then grasp and retain more readily all other subjects, is somewhat out of fashion among educational theorists just now, and yet there is something in it after all. Whether it is justifiable to require all pupils to study algebra because the exercise it involves has a tendency to stimulate quickness of reasoning, accuracy in operation, and concentration of thought, is open to question because the subject matter itself is of little or no practical use to the majority of students; but when a study has high intrinsic cultural value and is shown to exert, in addition, a definite influence in sharpening the intellect, then we may well feel like pressing the claims of this subject somewhat more vigorously and to insist that it shall be studied by all. We

shall feel emboldened to demand further that this subject shall not be regarded as a frill, an extra, or a luxury to be dropped upon the slightest provocation. Reading music at sight requires as fine a coordination of mental powers as any intellectual activity that can be conceived, and the training in quickness of response involved in sight-reading, the absolute necessity of accurate seeing and hearing, the training in the observation of definite design in composition, together with the fact that the insistence upon correct pronunciation, enunciation, and declamation in vocal music makes music study an important ally in teaching language;—all these things seem to indicate that we have here a subject that is absolutely unique among all the material contained in the school curriculum, and that music study offers the child the possibility of working with material of high intrinsic worth, through the learning of which invaluable mental training is afforded.

MUSIC AS A SOCIALIZING FORCE

But in addition to exerting a beneficial influence upon the emotional and intellectual life of the individual, music has been proving itself in the last few years to be one of the most powerful socializing forces in existence. Education has been trending toward the goal of socializing the individual more and more strongly in recent years, and in music we have a force that draws people together, makes them feel neighborly, and stirs them to group feeling, civic pride, and patriotic fervor, as almost nothing else seems able to do. Socialization must be accomplished by working through the emotions of the individual. A purely intellectual appeal will never accomplish the desired result, and since music is preeminently the language of the emotions it is not surprising that in recent years musicians have been called upon more and more frequently to help in inspiring patriotic fervor, in arousing civic pride and neighborhood loyalty, in stimulating unity of thought and action in our recent war activities, and, perhaps most significant of all, in helping to bring about a fine morale in our army and

navy, where music was considered so vital and necessary a part of the training given our soldiers and sailors that the Government would almost as soon have considered dropping rifle drill as eliminating music. We need group feeling and patriotic inspiration, improved morale and relaxation from strain and worry as much in our civilians as in our soldiers, and if music can do these things, and if no other agency can accomplish them to the same extent, then we are amply justified in demanding music and yet more music in the lives of all school children.

MUSIC IN CONNECTION WITH THE WORTHY USE OF LEISURE

The final value of music that I wish to treat is one that has only recently been recognized, for it is only in the last few years that "the leisure problem" has begun to trouble our sociologists. It is becoming more and more common to divide the day into three approximately equal periods: eight hours for work, eight hours for sleep, and eight hours for eating and recreation. My view may at first thought seem somewhat extreme, but after carefully considering the matter there will probably be many who will agree with the statement that the happiness, the sanity, and the morality of the world depend more upon the third division of the day than upon either of the others. It is certainly a fact that a great deal more depends upon our use of leisure now than formerly, and that as modern industrial conditions bring about shorter working days, the disposal to be made of the longer periods of leisure brings up a highly complex sociological problem. What power can we exert that shall insure a worthy use of leisure on the part of the working man? How shall we cause him so to spend his spare time as to be happier in his own life, better equipped physically, intellectually, and morally, and of more use to his family, his neighborhood, and his country? And coordinate with this problem, how shall we prevent him from using his leisure time in an unworthy, harmful way, undermining his own happiness and that of his family, and becoming a harmful in-

fluence in his neighborhood? All of these questions may be given the same answer, viz., by teaching him during childhood to do things which are not only pleasurable and useful at the time but which he will enjoy doing after he has grown up and which will function in a beneficial way as recreative activities after he has become a wage earner. This means stimulating interest in history, in literature, and in various other fields, so that he will want to read during his leisure hours after he becomes a worker. It means encouraging physical training, and especially the various athletic games, particularly those games in which his interest will be likely to persist after he has reached man's estate. It means, finally, the fostering of music by the school, particularly ensemble music, with the thought that a large number of children have sufficient musical talent to make it interesting for them to perform music with others as a recreative activity, and that many others will enjoy going to concerts and will be more likely to use some of their leisure time in this highly desirable way if the school encourages them to become interested in the art. This latter will be particularly true if a consistent attempt is made throughout both grades and high school to cause boys and girls to love and to appreciate music more keenly.

I have now discussed what seem to me the most palpable values of music as a school subject, and although many other benefits such as its influence as a relaxing and a socializing agency in the schoolroom, its possibilities in connection with stimulating the imagination, thus constituting a valuable antidote to the stultifying effect of working in a modern factory, its claims as a vocational subject, etc., might be cited in order to make its importance still more evident, I believe that after a careful consideration of the four claims advanced in this chapter no intelligent educator will care to oppose its introduction or retention, and that even though the curriculum is overcrowded at present our demand for twenty or thirty minutes daily for music in every schoolroom in the country will not be considered to be unreasonable.

CHAPTER THREE

APPRECIATION AS AN END IN SCHOOL MUSIC

IN the first two chapters I have tried to demonstrate that in order to hold its place in the crowded curriculum of the modern school, music, or any other subject, must be shown to have unmistakable value both while the pupil is in school and in his life after leaving school; and I proved, to my own satisfaction at least, that music when well taught has certain unmistakable and easily demonstrated values which make it unique among all other school subjects. But music teaching has not always brought about these favorable results and is not doing so with any degree of universality today, so that we shall next need to take up the question of what is meant by "well taught." In other words, under what conditions of material and method is music likely to have the important effect upon both individual and social group claimed for it? Shall school music, and especially music in the grades, consist entirely of songs taught by rote? Or on the other hand, shall the main emphasis be upon *reading* music, the course being planned from the standpoint solely of acquiring skill in sight-singing? Or shall the lesson consist largely of learning facts about music—scales, key signatures, biographies of composers, etc.? Or shall we have a biography in every room and have the child spend the entire music period in listening to reproductions of good music? Doubtless, each of these programs would find enthusiastic advocates among the music supervisors of the country, but before deciding in favor of any one of them we ought first to have clearly in mind the *aim* of our work. We are teaching music not in order to train musicians, but because we hope that after coming in contact with it people will be happier and saner in their individual lives, will be better neighbors and citizens, and will be benefited in certain psycho-physical ways now universally recognized. Will these various results come about if the sole aim

of our teaching is training for performance? Will training in sight-singing, without much attention to the emotional quality of the material, result in a favorable reaction (esthetically speaking) in the average child? What proportion of the pupils will make use of their skill in sight-singing or their knowledge of music-theory? Will emphasis upon these activities result in a favorable influence upon the social life? And if this formal type of work does not accomplish these desirable ends, shall we have our music lessons devoted entirely to rote-singing, or perhaps to listening to phonograph records? It is questions of this type that have been puzzling both music supervisors and school superintendents, and school music will never exercise the ideal influence claimed for it in the first two chapters until these things are carefully considered and broadly thought out. The limits of a single chapter will not allow extensive discussion, but I should like at least to open up the matter and perhaps to point out in a practical way how some of the most common pitfalls may be avoided.

In the first place, rote-singing is one of the most valuable types of school music study and when directed by an inspiring teacher probably produces more of the good results claimed for music in the last chapter than any other single musical activity. The great advantage here is the fact that the pupil is being brought into contact with actual music, and since every one can sing, practically no one is barred from taking part in the music lesson by lack of knowledge or skill. Moreover, the songs used are likely to be more inspiring music than sight-reading material frequently is, and the whole exercise is apt to have more life and spontaneity about it and to result in greater esthetic enjoyment than a sight-reading lesson ordinarily does, thus tending to arouse in the pupils a favorable attitude toward music in general.

If then we have only a very small amount of time to devote to music and can have only one type of activity, let us have many beautiful songs taught by ear, the pupils, if possible, having the words and music before them (except in the first grade),

but the songs being taught largely or entirely by rote, and the time of the entire lesson being given over to securing good enunciation, expressive declamation, fine tone quality, etc. Public school music conducted upon this basis would not yield all the results that music teaching in the public schools should bring, but it would surely produce a much more desirable esthetic reaction on the part of the pupils than that aroused by the methods of many supervisors of music in the public schools today.

The difficulty which will be encountered at once in making rote-singing our main activity is, in the first place, that not all music supervisors, and certainly not all grade teachers, are inspiring leaders. Moreover, as the child grows in mental ability he wants something new, something harder to do, something that involves mental growth on his part, and if music means the same sort of exercise in the fifth, sixth, seventh, and eighth grades that it has meant in the first four years, many children are likely to lose interest even under a fairly good teacher. But most important of all, rote-singing is practically limited to imitation for it is not feasible to teach parts by imitation, and the child thus loses one of the greatest joys in the world—the singing of his own voice part while other groups carry on their respective parts. For all these reasons, rote-singing alone will not suffice, and as our grasp of fundamental principles and our technique of teaching have improved we have been finding it possible to carry on a number of other valuable activities in the fifteen or twenty minutes constituting the daily music period in the majority of our public schools.

During the last thirty or forty years a great many music supervisors have felt that skill in sight-singing should constitute the principal end of school music teaching, and that if the child could only be taught to read music as he learns to read language, the music of the world would thus be opened to him, and having spent his school life in learning to read music he would spend all the rest of his life in reading it. But

this has not proved to be the case in actual practice, and in places where sight-singing has long been almost the only musical activity offered by the schools there seem to be no more choirs or choral organizations and no greater interest in music than in other places. As a matter of fact, the sight-singing ideal has probably been one of the most serious influences in hampering the growth of real musical feeling, for such work is easily taught by even an unmusical grade teacher, is readily evaluated and graded, and the results are so tangible that school officials are rather likely to be dazzled by them and to feel that if the supervisor of music gets the children to sing at sight he is therefore a good teacher. In other words, sight-singing as an end in public school music has flourished because the work has been judged by immediate rather than by ultimate tests. And since it has seemed to keep the pupils busy, and because the immediate results were evident in the improvement that the children made in reading music it was assumed that this was the correct type of music teaching. But although the exercise of sight-singing has very great value from the standpoint of mental training, it is very doubtful whether much artistic gain can be expected where almost the entire time is spent in mere reading. I refer here of course to the school in which the emphasis is upon learning to read music, instead of upon learning *music* by reading it, and I am frank to confess that it seems very doubtful whether the beneficial effect that I have been claiming for music will follow under these conditions. A great deal has been made of the similarity between music and language in this particular, and it has been argued that even as the child studies literature by using it as material for a reading lesson so he may likewise study music by going through it as a sight-reading exercise. But the case is quite different, and children will never learn to read music as fluently as they read language without a stronger motivation than now exists. Furthermore, with a fifteen-minute period for music study no time will remain for the study of music as art if the paramount aim be great proficiency in sight-singing.

Let no one misunderstand me at this point. I am not objecting in any way to teaching children to read music. As a matter of fact, they should be encouraged to attain reasonable skill in reading as the most direct means of approach to new music. But I object seriously to making skill in sight-reading the main end in teaching public school music, and I am merely warning my readers that this condition of affairs has been and is now present in many of our schools, and that it is at least partly because of this fact that music teaching has not always resulted as favorably as it should.

✓ Learning theoretical or historical facts about music without connecting them with actual music is like trying to study physics without any laboratory apparatus, or attempting to familiarize oneself with literature by reading a book giving historical and descriptive facts without examples. A certain amount of theory and possibly a little history and biography the child should become familiar with, but not from the standpoint of learning these facts as an end in itself, but as helping him to read, to understand, and to enjoy more fully the music that he sings and hears.

Listening to phonograph music is a fine type of school activity, and should be encouraged, particularly if some one of taste and discrimination selects and comments upon the records. But if this is to be the only type of music teaching, public school music will at least partly fail in its mission, not only because the important principle of self-activity is violated, but even more because one of the greatest joys of music is experienced only when the individual himself takes part with others in the performance. No amount of mere listening, valuable though the exercise is, can ever replace the loss that would be entailed if we left out ensemble singing and playing.

To sum up and crystallize the matter then, school music should consist of a combination of intellectual and emotional training, this involving such activities as rote-singing, sight-singing, learning theoretical and historical facts, and listening to a large amount of the best music. In admin-

istering these various types of musical activity, the teacher must not merely aim at sending out skillful performers, but should constantly plan his work from the standpoint of causing pupils to grow in love and appreciation of good music. Children should be taught to use their voices correctly, i. e., beautifully; should acquire the ability to read at sight the notation of any music they are likely to encounter; should become familiar with key signatures, musical terms, etc.; should be trained to concentrate their minds upon any composition that is being performed, sufficiently so as to carry away a fairly definite impression both of the composition and of the performance. But the chief reason for doing all these things is in order that they may learn to appreciate music, and may thus not only enjoy their own immature performance more keenly, but may wish to hear more and learn to understand a great deal better the playing and singing of professional musicians. In other words, one of the chief aims of public school music should be to inculcate taste for good music well performed and to induce musical appreciation. If the supervisor plans his work and instructs both his grade teachers and the children with this aim in view, the results are much more likely to be commensurate with the possibilities of music study than is frequently the case. Professor Farnsworth in the final chapter of his "Education thru Music" has given a scholarly discussion of this whole matter, and not only this particular chapter but the entire book will be found to be exceedingly stimulating and helpful by those who are sincerely anxious to obtain light upon these difficult matters.

Lack of space as well as certain other considerations prohibit any discussion of methods, but I should like in conclusion to call attention to the fact that in order to arouse appreciation of any object, two factors must ordinarily be present:

1. Actual sense experience with the object.
2. Intelligent (but limited) guidance.

In music this means that the learner must come into actual contact with a large amount of good music, must sing or play,

or be sung or played to; but it means also that some more experienced person ought sometimes to point out to him certain things in or about the music that are necessary for its intelligent comprehension and that the learner would be likely to miss if they were not thus pointed out. This guidance should not become so extensive as entirely to dominate the pupil's attitude toward the music, and he must be encouraged to find out as many things as possible for himself and to respect his own preferences. But a minimum amount of suggestive information will open up all sorts of doors that would probably remain closed if no help whatever were given, and the result will often be that his enjoyment and appreciation are increased many fold.

The lesson in appreciation must, of course, never become a mere lecture by the instructor about music or musical effects which are entirely familiar to the teacher, but which the pupil has never heard or experienced, and the greater part of the time should always be spent in the actual performing or listening to music. But the combination of such actual contact with music together with a reasonable amount of intelligent and inspired guidance will be found to result in an intense love of music, an intelligent appreciation of it, and a burning desire to have more of it, on the part of a great many children. These things will in turn eventuate in the various desirable individual and social results that are commonly claimed for music but that have not always in the past come about in as large measure as might have been desirable.

CHAPTER FOUR

MUSIC IN THE FIRST THREE GRADES

WHEN we speak about teaching music to beginners most of us at once think about stuffs, notes, scales, and perhaps so-fa syllables, and it has been the common practice of music teachers to begin "musical instruction" by teaching the pupil the meaning of the musical symbols. From a logical standpoint this has perhaps been a perfectly good method, but from a psychological one it has been all wrong.

Modern writers on pedagogy tell us that the teacher must begin with the child's instincts; that the pupil must have a motive for all that he does if really good results are to follow; and that the instructor must be constantly on guard against the temptation which continually besets all teachers, viz., to assume that the child has had the same experience that the teacher has had and that the pupil will therefore see and understand things in the same way as his instructor. In other words, instead of planning the child's work from the standpoint of the subject, we are told to lay it out from the standpoint of the child's mind and experience, giving him such parts of the subject as he is ready for at various stages instead of insisting that he work at whatever part of the subject happens to be next in order from a strictly logical standpoint, and always remembering that "whatever is in the mind must first have been in the senses" (Comenius); in other words, that all formal instruction involving an intellectual appeal must be based upon sense experience on the pupil's part and that if any child has not had such experience it becomes the task of the school to furnish it.

These principles apply to all varieties of teaching but seem to have especial significance in the case of music. George Madden Martin in a humorous sketch entitled "Emmy Lou," has given us a vivid picture of the effect of the older style of presentation, and at the end of a lesson consisting of a labored and unscientific explanation of music notation to a class of six-year-old children,

Emmy Lou

11-2-37

we find the little girl named Emmy Lou "glad when the music man went." We also find in this sketch a kind of mental reaction that is only too common when the teacher appeals to the reasoning powers during a stage when the child is living a sensory rather than an intellectual life, and the knowledge that *a* is "do" conveyed to Emmy Lou's mind by the zealous but pedagogically ignorant teacher causes her to make a ludicrous mistake in the spelling lesson which follows the music: so that when asked to spell *Adam*, she (remembering that *a* is *dough*), spells the word, dough-d-dough-m—Adam! This seems absurd to us, but the incident is not exaggerated one iota from the actual experiences that thousands of children have gone through both in public schools and under private piano teachers.

In the last chapter it was emphatically stated that the chief end of music teaching in the public schools is to cause children to appreciate music more keenly. But in order to cause children to appreciate music our first step will inevitably have to be to get them to like it. The child has no instinct that tends to attract him to notes, sharps, etc., in themselves, but he has a very strong instinct that will be likely to cause him to enjoy listening to a song that some one sings or to respond rhythmically to a march that some one plays. The slogan "The thing before the sign" is nowhere so pertinent as in music teaching, and our first step in the lower grades must be to give the child experience with music rather than to show him the notation for this music. This experience should of course be so organized that it will function as foundation material for the more formal study of notation, etc., which is to be taken up later on.

Instead of beginning the process of teaching music by showing the child the symbols for some very simple and probably artistically unsatisfactory music, and expecting him to perform the impossible feat of translating these symbols into sounds which will delight the ear, let us commence by allowing him to listen to a great deal of actual music, directing his attention

to the fact that a song about falling rain will probably have descending rather than ascending intervals, and that in general the music fits the meaning of the text; allowing him to clap or march or sway to the rhythm, and a little later directing his attention to the fact that some of the pieces are in two- and some in three-part measure; asking him to note that some of the tones are long and some short, that some music is fast and some slow, some loud and some soft, and that frequently a phrase is repeated exactly or approximately several times in the same song. (Let us also ask him to commit to memory certain type forms* that are so characteristic that it is necessary to know them very familiarly if real sight-singing is to take place later on. Above all, let us constantly attempt to inspire in him an attitude of enjoyment when the music is beautiful. The phonograph will, of course, be an indispensable adjunct to this work, but the teacher will provide variety by herself frequently playing or singing to the children and by inviting others to do so occasionally.

In the course of the first few weeks of this sort of musical experience the child will naturally want to sing the songs with the teacher after hearing the same ones a few times, for one of the strongest instincts at this stage is that of imitation; and as he thus attempts to sing the songs with the teacher the natural opportunity presents itself of helping him to use his voice properly, this of course implying singing softly and in tune. The songs to be sung by the children in this way should be pitched fairly high (ordinarily ranging between d' or e' and f'') so that the head voice will be used as a matter of course. If any child is musically or vocally dormant the skillful teacher usually has no difficulty in waking him up by the use of certain

*Whether these "type forms" are to consist of scale-line progressions almost entirely as advocated by certain authorities, or whether the introduction to sight-singing is to be made by means of a chord-line approach is still a matter of dispute. Both methods are apparently successful, and it seems at present impossible to say which one is the more desirable.

special devices such as "calls," etc., so that by the end of the first year practically every child has learned to "carry a tune," to differentiate between high and low tones, long and short ones, beautiful and ugly ones, etc. He has also learned to clap while the music goes on and perhaps to analyze his clapping so as to tell what the pulsation scheme is. He has probably trained himself to notice at least the most obvious phrase repetition, and has been taught to sing the so-fa syllables for a dozen of the simplest melodies (without, of course, knowing anything about their notation). And, perhaps most important of all, he has begun to realize that every song "tells a story," and that he must sing each song in a way that will be appropriate to the "story" of that particular song. This sounds ambitious and may seem to the uninitiated to be an impossible program, but such a result is feasible with any ordinary group of first-grade children under the guidance of a skillful grade teacher devoting twenty minutes each day to music.

After the child has had a fairly long period of musical experience of this sort, he is ready for the next step, viz., the learning of the symbols that stand for the music that he has been singing and listening to. This is accomplished by taking a song that he has previously learned and placing its notation before the class, asking them to look at this notation as they sing the song again. Various details are pointed out so that even those who are slow may get the most essential ideas. They are asked to note, *e. g.*, that the staff has five lines, that notes are written on the spaces as well as on the lines, that a higher position on the staff means a higher tone, and that whenever the staff is not extensive enough additional lines may be added. He learns also that the shape of the note indicates the relative duration of the tone, and that the figures at the beginning of the song show the variety of measure. In this way by the end of the second grade he has learned fairly well to keep his eye on a line of notes as he sings, and the notation is probably reminding him, at least to a certain extent, of how the song goes (*cf.* neume notation). He has perhaps even

learned to sing at first sight melodies of a very simple type*, although such ability is not so important at this time as is the fact that he shall be observing and intelligent in his attitude toward the music that he sings and hears. In other words, ear-training is far more important than eye-training in the early stages of music study.

In the third grade the pupil continues the same process, but is now ready to make larger strides in solving his big new problem, viz., translating eye pictures into ear ones, *i. e.*, reading music at sight. He is not ready to do this very extensively even yet, for two years is all too short a time for the purely musical effect of his experience to become absorbed; but a good beginning may be made during this third year, and he will at least learn what the new problem is and how he is to learn to solve it.

In all this technical work, it should be noted that the desired result can be brought about only by insisting upon the keenest concentration on the part of every child, and undoubtedly the most important thing to be accomplished in these three grades is to get every child to the point where he is able to keep his mind upon what he sees or what he hears. In other words, our problem is largely one of getting concentrated attention from each individual child. With the accomplishment of this end all things will now be possible. Since, however, it is extremely difficult for small children to keep their minds upon one thing for any length of time, the working period should not be more than five or six minutes long, these periods of concentration alternating with other types of musical activity not requiring such close attention. Among these easier kinds of work may be mentioned singing songs (without trying to analyze them), hearing others play or sing, listening to phonograph selections, and playing "singing games." It is of course obvious also that for other reasons not all of the emphasis of

*Whether these first sight-singing melodies are to be based upon scale-line or chord-line progressions will depend upon the type of pattern songs previously used.

the music lesson should be placed upon a work period such as I have been describing, for the material used in such lessons has to be comparatively simple whereas the children have now gained in musical power to such an extent that in the second and third grades they are able to learn difficult and musically interesting songs by imitation. For this reason, and particularly in order to keep them all interested, a fairly large number of musically-more-attractive songs should be taught by rote, these being intended for the study of interpretation, for training in the correct use of the voice, and for recreational singing, rather than for technical purposes.

If ten minutes a day be spent in learning songs of the type referred to in the last paragraph, and in listening to music, and if another ten minutes be devoted to a highly concentrated study of musical effects, with constant individual recitation, and with the presentation later on of the notation for these effects, then by the end of the third grade our children will be ready to go on with the more formal study of notation which constitutes a large part of their work in the next three years; and they will be ready in inclination as well as in skill for they will have learned to love music as *music*, and will have had aroused in their souls a desire to go on learning more and more about this wholly delightful thing.

CHAPTER FIVE

THE WORK OF THE INTERMEDIATE GRADES

As implied in the last chapter, the principal things to be done in the first three grades are:

1. To cause all children to like music.
2. To help them to learn to carry a tune and to use their voices properly.
3. To train their minds to observe all sorts of structural and expressional details in the music being sung or listened to, such observation tending to increase their appreciation of music in general.
4. To establish for them the beginnings of the connection between music and its notation.

Granting the accomplishment of these four things before the child arrives at the fourth grade, we are now ready to attack the problem of teaching him to acquire skill in translating eye symbols into sounds. But in thus giving a large place to technical activities of various sorts, we are not to become obsessed with the idea that sight-singing or studying theoretical facts is all that needs to be included in the music lesson during the next two or three grades. If the music lesson deteriorates into a mere sight-singing or theory-teaching exercise we shall be offering our boys and girls at their most active and impressionable stage the shell of the nut instead of the kernel. Many pupils will, of course, be interested in sight-singing even if there is no other kind of music, but their interest will usually be a mechanical rather than an esthetic one, and singing at sight may thus be merely another type of intellectual activity (like arithmetic) with little or no esthetic reaction ensuing. But many children, on the other hand, will not be interested at all in the sight-singing exercise, and some will probably thus acquire a permanent distaste for "music," which it may be difficult to get rid of later on.

The bad effects that I have been predicting are not necessary if the teacher will remember, first, that although the work in sight-singing is to take a good deal of time in the intermediate grades, yet sight-singing is not to be thought of as an end in itself, but only as a means for enabling the child to approach music; and second, that the music lesson must not be wholly given over to technical work even at this time when technical activities are stressed more than at any other period. While recognizing the fact therefore that the fourth, fifth, and sixth grades present the opportunity *par excellence* for causing the child to acquire skill in translating notes into tones, we must insist, nevertheless, that each week a certain amount of time be devoted to teaching rote songs, to singing previously learned songs just for the fun of it, and to listening to music as sung and played by others or as reproduced by the phonograph.

With this principle as our basis of approach, let us now examine in some detail what the technical work of the intermediate grades is to be. From the standpoint of *music theory*, the child should probably learn the following:

1. The note values and the names and functions of all the other common symbols.
2. How to find the tonic from the right-hand sharp or flat.
3. The pitch names of lines and spaces, including ledger lines, and emphasizing the correct naming of sharped and flatted degrees.
4. The major key signatures at least to five sharps and flats.
5. The meaning of the measure signs and the scheme of accents in each variety of measure.
6. The structure of the major scale (not before the sixth grade).
7. The essentials of the minor mode, particularly from the standpoint of the ear.
8. The fundamentals of transposition.
9. Some elementary facts about modulation.
10. The more common Italian words relating to tempo and dynamics.

In addition to these ten points, it will probably be possible to direct attention to some of the more obvious things relating to the design of the material studied, while in the sixth grade it may be desirable to introduce a little work pertaining to chord structure and combination. (See Farnsworth—"Education thru Music," for details).

Some of the things mentioned in the above list have already been taken up in the second and third grades, and in this case they are now to be reviewed and clinched. This will probably be true of the first three items in the list, but it is well to have these things gone over in each grade for they are of fundamental importance in the intelligent comprehension of music notation. It is not absolutely necessary to know the key signatures in order to read vocal music by syllable, but it is of very great advantage, and the task is not difficult if skillfully handled. The thing to remember here, as in all other drill activities, is that a short period of the most intensive concentration is what yields the best results, and that a long-drawn-out and slow-moving exercise will accomplish nothing except to cause the pupils to become bored and to form habits of idleness and non-concentration. A wide-awake teacher, sharp incisive directions, every child in the group on the *qui vive*—these things for five minutes a day through one month will accomplish wonders in learning the key signatures, or in any other kind of drill.

In introducing the minor mode, our object is not so much to cause the children to learn the minor scales and key signatures as it is to have them learn to recognize and appreciate minor effects in actual music. In order to accomplish this, it will naturally be necessary for them to learn something about scales, etc., but the matter is to be presented from the standpoint of use rather than of theory, and this means that the main emphasis is to be upon aural rather than upon visual impressions. To this end we have been teaching a few minor songs each year from the very beginning of the child's school days, and now, referring back to these songs and presenting addi-

tional music in minor, we direct specific attention to the effect of minor music upon the ear and mind. This makes easy the introduction of related theoretical material, and because the pupils usually like the effect of music in this (to them) new mode, the drill on scales, signatures, sight-singing, ear-training, etc., is attacked with zest.

The fundamentals of transposition and of modulation are taken up from the same angle as the work in minor, and reference is constantly made to the use of these things in actual music. Thus, *e. g.*, transposition is motivated by the fact that we have a song in a certain key that is too high as written, and which we transpose in order to make it possible for us to sing it; or we have a part written for some orchestral instrument in a key involving a large number of sharps or flats, and we transpose it so that it may be easier for the player. In the same way an understanding of modulation is necessary because many of the songs that we sing contain modulations and in order to sing these intelligently and effectively it becomes necessary for us to learn something about transition from one key to another. All this again sounds formidable, but it is not really so if the teacher is thoroughly prepared, for only the fundamentals need to be taught, and in our instruction we are to use language so clear and simple that no haziness or confusion can possibly arise. In many cases it is possible to introduce the theoretical material as an incident in the singing lesson, and whenever practicable this should be our method. Certain details cannot, however, be mastered in this incidental fashion and in such a case the thing to be learned must be isolated and drilled upon. I refer here to such matters as learning pitch names, committing key-signatures, and giving relative minors.

The largest part of the time in each grade will probably be taken for practice in sight-reading and its allied activities, and if the foundation has been well laid in the first three years it should be possible in these intermediate grades for practically all the children to learn fairly readily to read music in any key

(major or minor), involving any of the ordinary rhythms, and in one, two or three parts. If this is to be accomplished it will be necessary, however, first, to use the most efficient methods of presentation, and, second, to inculcate in the pupils individual responsibility by constantly calling for individual recitation, especially in the sight-reading lesson.

Reading music may be compared in some ways to reading language, and just as in language reading we find it necessary to drill upon various elements such as rapidity of phrase conception, looking ahead, spelling individual words, constructing original sentences, writing from dictation, etc., so in music study we shall find it profitable:

1. To teach from the very beginning that music is composed of tone groups rather than of individual tones, and that in reading music one must take in the entire phrase rather than to look at the notes one by one.

2. To insist that if we are to read by phrases instead of by individual notes, we must train the eye to look ahead constantly.

3. To have the children commit to memory certain tone combinations (chord figures, scale progressions, etc.), which occur so frequently that they are easily recognized both in music and in notation, once they have been thoroughly learned. (This corresponds with learning the arrangement of the letters in a word and of the words in a phrase so that in reading we do not need to look at each individual letter, nor even at each single word, but are able to see at a glance what the combination is.)

4. To give opportunity for original melodic construction.

5. To take a small amount of time each week for verbal and tonal dictation so that eye impressions may become still more closely associated with ear ones.

If these various activities are carried on week after week; if the material used for sight-singing purposes is at the same time attractive music; if the teacher is able to secure intense concentration for a period of ten minutes each day; and if

every pupil is required to sing alone at least once each week, we shall find our boys and girls able, at the end of the sixth grade, to read any music which they are ever likely to encounter. And if in connection with the more technical work we find it possible to provide a very large amount of genuine art experience, so that after reading a song at sight the pupil will now wish to sing it again and again simply because it is beautiful, being inspired by his teacher to render it with clear enunciation, intelligent declamation, and with due regard to its emotional tone;—if this rather difficult combination of results can be secured, and particularly if in addition many opportunities for hearing music as performed by others can be furnished in each room in the course of every year, we shall find our pupils not only growing in knowledge and skill, but constantly developing in their love and appreciation of beauty.

One further type of work is so important that I must add a few words concerning it. It is the matter of having each child commit to memory each year the words of two or three standard songs so that he knows them well enough to recite them or write them down. I refer to songs of the type represented by "Swanee River," "Annie Laurie," "The Marseillaise," etc., and I venture to assert that of all the things learned in school, these songs will be remembered longest and perhaps often treasured most deeply. But if they are to function in this way it will be necessary to insist not only that each child shall learn two or three new songs each year, but that in every grade the ones learned in all preceding grades shall be reviewed and rememorized. In the public schools of Oberlin this type of activity has been carried on for ten years or more, and not long ago I was delighted to find that the children in the eighth grade could actually sing from memory some fifteen or eighteen patriotic and folk songs of this type. This work requires considerable effort if it is to be successful, but the project seems to me to be one of the most worth-while things that the supervisor of music can do, especially in these intermediate grades whose work we have been considering.

CHAPTER SIX

MUSIC IN THE UPPER GRADES

THE scheme of procedure that I have been outlining thus far has perhaps seemed to culminate at the end of the sixth grade, and it was stated in the last chapter that if the work is skillfully planned and presented the children should be able by this time to read at sight music of moderate difficulty, in any major or minor key, involving any of the common rhythmic types, and written in one, two or three parts. This has probably caused some of my readers to wonder what is to be done in the last two grades. A day or two ago I was looking over a scheme of work that a certain supervisor of music has laid out for his schools, and I was greatly impressed with the absolutely logical arrangement of the material. The work was planned so as to include more and more, and harder and harder technical material beginning with the reading of simple melodies in the key of C at the beginning of the first grade, and culminating in a study of altered chords in the eighth. As I went through the scheme and as its inexorable logic impressed itself upon my mind, I could not help thinking, "Poor children!—and many of them will doubtless get the firmly fixed idea that this sort of thing constitutes the essence of music." And at the same time I could imagine the grade teacher trying loyally to cram this material down the throats of her pupils, and I thought again, "Poor teacher; no wonder she hates to work with the so-called *special* subjects!"

The difficulty with the plan just mentioned, and with many other similar ones, is that it assumes that the child grows and develops steadily from birth to maturity, whereas in actual fact he develops in periods or cycles, each of these periods being marked by certain clearly defined mental and physical characteristics that must be taken into account in dealing with him at that particular time. For example, in the fourth, fifth, and sixth grades he is in the midst of a period when his body is not growing very much and when there is consequently a

large amount of superfluous physical and mental energy. This is therefore the best time for acquiring skill of various sorts, and the teacher need not in these grades hesitate to work the child fairly strenuously, for if the energy is not used up in useful ways it will probably be utilized in harmful ones. But in the seventh and eighth grades we have the beginning of quite a different stage in the child's development, for here he is making the transition from childhood to adulthood, and in this adolescent period, with the awakening of the emotional life that it involves, it is necessary to handle both boys and girls in quite a different fashion than was appropriate in the intermediate grades. If the music supervisor were aware of the changed mental attitude of his pupils in the upper grades, and if he adapted his teaching to this changed attitude instead of going on treating them in just the same way here as before, we should not so often hear the despairing cry, "What *can* I do to make the big boys sing?" And if there existed a more comprehensive knowledge of the psychology of adolescence on the part of upper-grade teachers generally, we should not so often find children hating music at the very time when, because of their newly born emotional life, they should be delighting in it most keenly. There are many complexities connected with the whole matter of upper-grade (or junior high school) music that cannot be gone into here, but it is my opinion that if music teaching in these years is based upon the pupil's stage of development at that time instead of upon the next logical step from the standpoint of the teacher's scheme of instruction, we shall find these young adolescents quite as interested and enthusiastic over music as they have ever been.

In order to be specific and practical, let me state at once that in my opinion this involves three changes of method and material as contrasted with our work in the first six grades:

1. The material must be planned more and more from the adult standpoint, and we must guard stringently against requiring these boys and girls to work with music that seems to them to be childish.

2. The pupils themselves must be treated in a more "grown-up" way by the teacher.

3. We must introduce new phases of musical development, this probably involving at least an elementary treatment of instrumental music, as well as certain other types of activity not previously engaged in.

In addition to these three things it will probably be advantageous also to let the upper-grade children sing a good deal of music that is simple enough so that they can handle it without much practice. This will mean many unison songs, and although it will not be necessary or wise to displace the part-songs entirely, yet my feeling is that there has been too much insistence upon part-singing in the upper grades, and that if we allowed children to sing more songs of the type represented by "Out on the Deep" and "Nancy Lee," there would probably be a far more wholesome attitude toward music on the part of adolescent children.

The phenomenal popularity of certain "war songs" during the Great War, and the evident desire of the children to sing them in school has brought up afresh the question as to what attitude the music supervisor ought to adopt toward the music of the street. It is, of course, palpable that the introduction of popular music in the schoolroom is fraught with certain subtle dangers, and I should be the last one to propose substituting this sort of material for the standard selections of recognized and enduring merit with which our school music books now abound. But we are trying very hard to connect our schools with life in as direct and practical a way as possible, and since these songs are sometimes of quite as great intrinsic value as some of our standard material, my advice is that not only should certain of the best ones be allowed in our schools but that they constitute a part of our regular instruction in music in the upper grades. Let me warn the supervisor of music, however, that it will be necessary to examine carefully each individual song and that if the words are found to be vulgar or unduly slangy, and if the music is

vicious or insincere, the selection ought certainly not to be used in our schools. In order to make myself perfectly clear on this point, let me state that when I refer to "popular songs of the better class," I have in mind such music as "The Long, Long Trail," "Keep the Home Fires Burning," "Laddie in Khaki," etc.

Whether the supervisor decides to use these popular songs or not, however, it most certainly behooves him to examine with great care the texts of all songs that are to be sung in the upper grades, and if he finds a song which, although perfectly good from a musical standpoint, has a text like "I wish I were a primrose," etc., or "Dance to your daddie, my little laddie; dance to your daddy, my little lamb," or perhaps such doggerel as:

"If this great world of joy and pain
Revolved in one suré track,
If freedom set will rise again,
And virtue flown come back,
Woe to the poor blind crew who fill
The heart each day with care,
Nor gain from past or future skill
To bear and to forbear,"

—he would better omit the song. As a matter of fact, here as in all grades the material must be such that the teacher himself is stirred to genuine esthetic enjoyment as he works with it. If both verse and music cannot meet this test it is not good enough for use in our schools, for if the instructor does not warm to the material he is teaching it will be impossible for him to arouse enthusiasm for it on the part of the pupils.

In discussing this matter of simpler material involving the introduction of unison songs, I find that I have already explained sufficiently the first of the three things that I advocated as necessary in order to cause upper grade children to continue their musical growth, for the sort of material that I have been recommending represents at least one type of the more "grown-up" music that I referred to.

But in addition to a different or at least a more carefully selected type of music, there must also be a change in the attitude of the teacher toward his pupils. The boys and girls in our seventh and eighth grades are just beginning to feel the thrill of becoming grown-up and are very likely to mistake the first stages of the process for its full fruition. In other words, they already feel completely grown-up when they are really just beginning to grow up. The teacher knows that they are still children, but the pupils feel that they are no longer in this class and resent being treated as they have been in previous years. In order to get on with them without friction at this stage, it becomes necessary to take them somewhat at their own valuation, and especially must the teacher guard against "talking down" to them. Address them, therefore, as though they were at least partly your equals; place a great deal of responsibility upon their shoulders, taking pains to make clear the fact that becoming grown-up means added burdens and responsibilities as well as greater freedom of action; and above all, present your material in such a way that they may never have occasion to complain that they are being asked to do childish work,—and you will ordinarily find your instruction received in an excellent spirit.

A warning should be given in this connection about handling adolescent boys. In the first place, select the material to be used by the entire room in such a way that the boys will not have occasion to feel that the music is planned exclusively as a feminine activity; in the second place, treat them somewhat as though they were men and do not anger or humiliate them by petty nagging and childish punishments; in the third place, respect their natural antipathy to being made unduly conspicuous at a time when their rapid bodily growth makes them seem ludicrous in their awkwardness and when their speaking voices are so unreliable as often to cause them genuine embarrassment.

In addition to using appropriate material, and to a more grown-up style of treatment, there is one other way of holding

the interest of our young adolescents in these upper grades. I refer of course to the third point noted at the beginning of this chapter, viz., providing new varieties of musical experience so that in these upper grades we may not merely have more of the same sort of thing, but something wholly novel. Three types of work at once suggest themselves:

1. The introduction of some very elementary material in harmony.

2. Some incidental study of composers' biographies and other historical material.

3. Considerable emphasis upon the study of musical instruments and of instrumental music, and particularly the encouragement of classes in violin and other instruments, and the organization of bands and orchestras.

Space forbids discussion, but I know that by opening up new aspects of music in this way, and particularly by making it possible for the pupils to learn to play the orchestral instruments and in various other ways to come into contact with instrumental music, the interest of many children will be held not only through the upper grades but through the high school and through life. I am certain, also, that if the teacher will carry out the program here given, many thousands of pupils (particularly boys) will continue to welcome the coming of the music lesson as the happiest part of the day, just as they did when they were in the first grade. And if they feel this way during the adolescent stage, I am willing to risk their attitude toward music during the remainder of their lives.

CHAPTER SEVEN

THE IMPORTANCE OF EAR-TRAINING

IN giving an outline of principles and methods for the various grades in preceding chapters, no specific reference to work in ear-training has been made, and some of my readers have undoubtedly been wondering whether this was an oversight or whether I did not approve of such work. As a matter of fact, the subject of ear-training is the most important activity included in music study, and my feeling is that it should be strongly emphasized from the first lesson in the first grade through to the very end of the pupil's career as a student.

By ear-training we mean, of course, causing the ear to hear more keenly and the mind to analyze more definitely than would be the case if no specific attempt were made to develop this phase of the pupil's equipment. It means teaching him to concentrate his whole attention upon a melody so that after hearing it once or twice he will be able to reproduce it. It may mean, further, that after thus getting the melody in mind, he is taught to set it down on paper in correct notation. In this activity are included also the definite study of intervals and rhythmic types in connection with sight-reading; more or less definite training in accurate intonation; the observation of phrase repetition, sequence formation, and other matters connected with design; and if carried on to its logical conclusion it means training in listening to quality of tone in instrumental music, to chord color, modulation, and harmonic structure, as well as eventually enabling the hearer to appreciate style and design in the larger compositions. And perhaps most important of all, ear-training should help the learner to listen for the spiritual content,—the mood, and perhaps the suggestive imagery of a composition. These latter phases belong in general, of course, to more advanced music study, but every child who studies music in any way, whether from a general cultural standpoint or as a prospective musician,

should be made to realize that fundamentally all music is based upon the training of the ear, and that nothing else can possibly take the place of carefully organized and consistently carried out work along this line.

In discussing this whole matter we are not to forget of course, that the extent to which any particular ear may be musically trained depends upon native endowment, *i. e.*, inborn musical talent, to a far greater extent than is true in the case of most other types of habit formation. In order to make possible any very high degree of training along the various lines suggested in the preceding paragraph there must be present in the individual a fairly large amount of native ability, this including such matters as pitch discrimination, strong and accurate rhythmic reaction, rapidity of coordination, taste, etc. If these inborn connections are not present there is very little hope of making much of a musician out of the pupil. But on the other hand, the mere presence of such inborn traits is no guarantee that the pupil will actually become a musician, for the talent constitutes merely a propensity, a tendency perhaps, which needs to be encouraged, to be worked, to be *trained* in short, if it is to function in accordance with its inherent possibilities. Furthermore, it has been found in many an instance that moderate talent combined with intelligent training has often turned out exceedingly well, especially in the case of those who aspire to become teachers rather than performers. Intelligent training is indispensable in all cases, however, the extent to which such training is necessary being determined by the pupil's talent, his ability to concentrate, and the intelligence with which the work is directed.

The great lesson for us all to learn in this connection is that since talent varies so widely it becomes our duty to provide for sufficient flexibility in our school machinery to make it possible to adapt the work in music (and in other subjects as well) to the varying abilities of our pupils. This means that in the future we shall need to exercise far greater care (1) in analyzing the talents and inclinations of individual school

children; (2) in arranging our school program in such a way that the slowest children in some particular kind of work like music shall not be expected to keep pace with the most highly talented ones, and that these latter shall not, on the other hand, be held back for the sake of the slower ones. In other words, we must learn to adapt the work so far as possible to the individual capacities of the various children.

The work in ear-training included in the music instruction offered by the public schools has two main ends:

1. To cause the child to concentrate upon the music being rendered, so as to form the habit of always listening intently, and of thus enjoying the music more keenly because he hears more of it and recognizes in it all sorts of elements that many people who think they are listening miss altogether; in other words, in order to enable him to appreciate music itself more keenly.

2. In order that he may be assisted as much as possible in forming a close mental association between notes and tones, that is, between music notation and music. If consistently carried out, this will mean that when the pupil sees the notation of a piece of music, the tones, rhythms, and harmonies of the composition will come to his mind without difficulty; and that, he will on the other hand be able to analyze the music which he hears and to translate it into notes, chords, etc., in his mind or on paper whenever it may be of advantage to him to do so.

In order to be wholly practical, let me state that in the first three grades this will involve learning to differentiate among two, three, and four beat measure; learning to notice when a melody goes up, when it comes down, and when tones are repeated; observing the duration of tones and the repetition of characteristic musical effects; recognizing certain constantly recurring melodic patterns, like the tonic chord, scale, etc. It involves also, of course, the ability to listen to the teacher as she sings a song or phrase, and to repeat it precisely as given out, with all pitches absolutely true and all rhythms exactly

imitated. It involves finally, beginning to notice the mood of the various compositions sung and listened to, this leading to the discovery on the child's part, that there are a great many different emotional effects in music, and that it is the way the music is made and the fashion in which it is rendered that bring about the appropriate attitude on the part of the listener.

In the fourth, fifth, and sixth grades the same sort of work continues as much as may be necessary or desirable, but in addition a great deal more emphasis is placed upon a more formal type of ear-training. I refer here to the teacher playing or singing short melodies to the class, asking them to listen intently, to commit to memory, and then to transfer to paper. It is amazing how well they learn to do this, and since these grades represent the time when we are trying to make the child as familiar as possible with the association between notes and tones we have here another method of approach which will greatly help the process of sight-reading, besides being invaluable intrinsically because of the various reasons that have already been mentioned. It should be noted that ear-training in these grades should include analysis of rhythm as well as of interval. A melody that has been written absolutely correctly from a tonal standpoint but in which the pupil has disregarded or missed the rhythm is only half right and should not be graded more than 50% by the instructor. A certain teacher once asked a pupil about the rhythm of an exercise that he had just dictated and when she replied that she hadn't paid much attention to the rhythm he retorted: "That is like going to Switzerland to see the scenery and not paying much attention to the mountains!"

In giving melodic dictation it will be found that any difficulty pupils may experience in getting results is frequently not due so much to lack of musical talent as to wrong methods of approach. Most students begin to write the melody as soon as the teacher begins to play it, whereas they should be concentrating intently upon the melody at this time so as to commit it to memory as a bit of music. If the teacher will

observe the pupils while they are at work he can very soon tell who is failing because of wrong methods and may thus give such pupils any guidance that may be needed in order to enable them to get better results. It should be noted that this work will ordinarily be more successful if, at the beginning, the teacher plays short phrases once or twice rather than long ones a number of times. The activity of ear-training should of course always be correlated with that of sight-singing, and whenever any new point is introduced in the sight-reading material this same topic should be stressed in the ear-training division of the lesson as well. Thus, *e. g.*, when the minor mode has been introduced some of the ear-training melodies should be minor ones. The introduction of new rhythmic types, of more difficult intervals, of modulation, etc., will be treated in the same way.

In the seventh and eighth grades the work in ear-training is again correlated with the other musical activities of these years, and when the bass staff is being studied some of the melodies will naturally be given in the lower register and will be written on the bass staff. Similarly when the subject of elementary harmony is introduced, a beginning may be made with very simple harmonic ear-training. When the various orchestral instruments are studied the children are to be given the opportunity of hearing each one a sufficient number of times so as to become familiar with its timbre. The various instruments may then in turn be played in an adjoining room and the children asked to tell which one is being heard, without being able to see the instrument itself. All this, of course, presupposes that the school has been encouraging instrumental music and that the various instruments are available for use in this way; but if this is not the case at least something may be accomplished by having phonograph records containing examples of the use of the various instruments, together with charts showing the appearance of each instrument.

Another valuable type of ear-training is that involved in playing a number of phonograph records and asking the child-

ren to write the name of each selection, these same numbers having previously been explained and their titles given as they have been performed for the pupils. This sort of work may be done in the intermediate grades as well, and a beginning may even be made in the first three years of school life.

It is my belief that if systematic work in ear-training along these various lines is carried on by our supervisors of music as well as by piano and voice teachers, we shall eventually have a far more intelligent attitude both on the part of our music students and in our concert audiences than we frequently find under present conditions.

CHAPTER EIGHT

INSTRUMENTAL MUSIC IN THE GRADES

ABOUT fifteen years ago, in the Village of Maidstone, County of Kent, England, an interesting experiment was made, the purpose of which was to see whether violin playing could be taught to classes just as sight-singing and other subjects are. The results were so convincing that thousands and eventually tens of thousands of children all over England learned to play the violin through class instruction. The movement spread to America, and in Boston, New York, and many other places, the public schools have in recent years been providing teachers of violin, and already hundreds of our boys and girls have thus become interested not only in the violin, but in instrumental music. Because of the growth of this interest the lives of our people are becoming richer, while every now and again some child with real musical ability is being discovered and is being encouraged to develop his talent.

The work of these violin classes has ordinarily been carried on as an after-school activity, and in most places the children pay a small fee (from ten to fifteen cents per lesson), though in a few progressive school systems the project has been taken in as an integral part of the work of the school, the classes meeting during school hours and the teachers being paid out of the regular funds as other school teachers are.

This movement has tremendous significance, and through it are opened up certain possibilities for the future that a decade ago were undreamed of. In the first place it is another long step in the direction of the more complete democratization of art, giving every child an opportunity of coming into intimate contact with the world's greatest music, irrespective of the financial standing or social station of his parents. In the second place, it opens up the whole field of instrumental music and thus broadens immeasurably our conception of the scope of public school music, the emphasis in which has in the past

been wholly on the vocal side. And in the third place, it makes it possible to interest many children, and especially many boys, in music, who under ordinary circumstances upon reaching the adolescent stage find that their interest in singing is not so keen as formerly, and because of the fact that they do not now care for *singing* are apt to feel that they care very little about music in general.

These significant results will not, of course, come about merely because a few places here and there have a group of children stay after school an hour a week to take violin lessons. As a matter of fact, I am looking far into the future and am seeing a universal adoption of the violin-class idea applied to teaching other orchestral instruments, such as the flute and clarinet, and even to the piano, the classes in these subjects eventually meeting during school hours and the teachers being employed for their entire time by the board of education. I am seeing these children as they go on from month to month, improving in their playing to such an extent that in a year or two it is possible to organize a school orchestra which meets for an hour or so each week and gives the children the joy of taking part in the performance of ensemble music. As these players reach the high school, I am seeing a fine large orchestra here with practically complete instrumentation, its playing not only affording the performers themselves one of the keenest conceivable delights, but giving great pleasure also to the other pupils in the school and being of large significance in the social and recreational activities of the neighborhood. And beyond all this, I am seeing our large symphony orchestras a generation hence composed entirely of American-born and American-bred musicians who have begun at nine or ten to study some orchestral instrument in a public school class and have kept on until now they are at least somewhere near the top. All this may seem visionary, but there are many places where something like this is already being done and there is absolutely no reason why these things should not come to pass if the public school will but realize its musical opportunity

and if the music supervisor is willing to do without remuneration at first the rather large amount of additional work involved in organizing and supervising the project.

Probably the best kind of instrumental work with which to begin in a place where nothing of the kind has ever been done is the violin class. This is especially true because cheap violins can always be secured (we have now learned to make them in America), because violin teachers are usually to be found even in the smaller places, and because methods have been worked out and published which make it much easier to plan the work for a class than would be the case were the teacher to be left entirely to his own devices.

But after getting the violin work well under way there is absolutely no reason why classes in 'cello, in clarinet, cornet, and other wind instruments, and even in piano, should not be established. Competent teachers for these other instruments are not so common, class methods have not been worked out, and the instruments themselves are much more expensive; but none of these obstacles are insurmountable, and as a matter of fact, I have seen within the last six months public school classes in flute, in cornet, and in saxophone, as well as in violin and 'cello, all working without a hitch. And what enthusiasm there is among the children (and among their parents) when this wonderful new world is opened up!

In preparing to offer instrumental instruction in the public schools, the first thing to do is to interest the board of education and the school superintendent in the project, if possible getting them to agree to pay for the instruction up to a limited amount at least. But if financial support is refused, get their consent to offer the work at any rate and to use a schoolroom for the lessons. The next thing is to look over the ground carefully and find the best possible teacher, and to get him interested in the matter. This will not always mean going to the best player in town, for frequently the best player makes a poor teacher. It means finding the teacher who has a strong personality and will be able to handle a class with authority;

who will be interested in carrying on the project for several years for the sake of the large returns that are bound to come eventually; and who will be willing to teach for a comparatively small fee at first because of his interest in the cause. When the matter is first presented to teachers they are very likely to feel that we are concocting a scheme that will interfere with their activities and their incomes as private teachers by encouraging children to take lessons in classes. It can readily be shown, however, that this will not be the case, but that, on the contrary, these public school classes will eventually supply the teacher with more pupils than he has ever had before. This is due to the fact that class work cannot be carried on advantageously for more than about two years, and after getting a good start in this way the majority of the pupils will want to go on studying individually. In the village of Oberlin, class work in violin has been offered by the public schools for some five or six years, and even in this small town of only five thousand inhabitants there are at present over forty children who, having studied the violin in classes for two years, have now entered the Conservatory as private students, and are in several cases showing promise of some day becoming excellent performers. This work has been so successful here that we plan to extend its scope so as to include other orchestral instruments*.

Having obtained permission from the board of education to have classes in violin, and after securing the right teacher,

*As a matter of practical detail, it may be of interest to note that in Oberlin each pupil pays 25c per week, this sum paying for two sixty-minute lessons each week and for practically all music used during the year. The classes are composed of from ten to twenty pupils—twelve having been found to be the best number; and each class is in charge of a teacher and an assistant. The assistant helps in tuning, plays accompaniments, keeps the record of attendance, takes charge of the money, and assists the teacher in making out the weekly grades. The supervisor of music has the work under his general direction, but does no actual teaching.

the next thing is to give the project all the publicity possible. Write articles for the local papers, therefore, telling of the success of similar enterprises in other places, and announcing that classes are to be formed in your schools in the near future; present the matter to the grade teachers at one of their meetings, and ask them to talk about it to their pupils; and when you are finally ready to begin actual operations, send out attractively printed cards to all parents, these cards announcing the new work, stating what the cost of instruction is to be, and when and where the first classes are to be held.

In this preliminary campaign it will be well also to look up instruments and to see that the local music stores have a stock of moderately-priced violins. Here in Oberlin we have found it advantageous to have all violins bought from one dealer, for in this way, knowing that he would sell quite a number of violins, this dealer has been willing to furnish them at a much smaller percentage of profit than would be possible otherwise. In a goodly number of places instruments are purchased by the board of education and loaned gratis to the pupils, the latter being responsible for repairs, damage, etc. It is a great advantage to have even a few of the less common instruments like the bassoon, kettle drums, double-bass, etc., owned by the school in this way.

Another detail that will be found worth devoting some attention to is a blank form to be filled out by the parents of each prospective pupil, the parent in this way giving assurance that he will see that the child practices regularly and that he does not drop out after finding that one cannot learn to play the violin in a month. A form for such use is given in Appendix B.

Many other problems will arise as the work progresses, and undoubtedly both the supervisor of music and the instrumental class teacher will sometimes become discouraged, but the project is absolutely feasible and there is no obstacle in the way that cannot be overcome by persistence. If this work is generally undertaken by the public schools of the country, as I am

confident it will be, we shall in a short time find ourselves embarked upon one of the most significant and far-reaching enterprises ever undertaken in music education.

R.

CHAPTER NINE

HIGH SCHOOL MUSIC—INTRODUCTORY

THE first American high school was established in Boston in 1821. It was called "The English High School," and its purpose was proclaimed to be "to furnish young men of Boston, who are not intended for a collegiate course of study, and who have enjoyed the usual advantages of the other public schools, with the means of completing a good English education." As a matter of fact, the school was founded because at that time there was no institution above the elementary school which boys might attend who wished to obtain further education than that afforded by the graded schools, but who were not planning to go to college. There existed at this time, to be sure, a number of *academies*, but the fundamental purpose of these academies had become the preparation of boys to pass college entrance examinations, and they were indeed commonly referred to as "prep schools." The founding of The English High School was, therefore, an event of great significance, for here was an institution to which one might go to gain further knowledge about such things as would be likely to prove interesting and useful to an ordinary citizen living an ordinary average life; and it was a school, furthermore, where one did not need to pay tuition. The course of study included English, French, Spanish, physics, mathematics, mental and moral science, and general history.

This first high school became very popular, and very soon similar schools were established in Baltimore, New York, Philadelphia, and other cities. At first the courses of study were planned entirely from the standpoint of the pupil who was not going to college, and the high school thus seemed to be destined to become "the poor man's college"; but as the number of colleges and universities increased, and as more and more boys and girls began to plan to go on with still further study after graduating from high school, the curricula of these

secondary schools were gradually shaped more and more to meet college entrance requirements, until in the last quarter of the last century the high schools were practically dominated by the colleges.

If the subjects required by the colleges for admission were also at the same time the best possible subjects to be studied in preparation for life on the part of those not going to college, this domination would have been beneficial, but it is at least open to question whether four years of Latin, two of Greek, four of mathematics, etc., constitute the best preparation for life in the case of the future mechanic, housewife, and day laborer. As the realization of this fact became more general the high schools began little by little to inaugurate courses in other subjects, and in the last ten or fifteen years a great many of them have entirely broken away from the domination of the college and are offering a wide range of subjects extending all the way from courses in cooking, dressmaking, carpentering, and forging, at the one extreme, to carefully planned instruction in drawing, painting and designing, voice culture, and music appreciation, at the other. The high school seems thus to be again becoming a real "poor man's college." Although a great many pupils will naturally continue to go to college, university, or technical school after graduation from the high school, nevertheless these institutions of higher learning will no longer continue to dominate the entire high school curriculum as was true for so long a time.

It is because of a change of attitude along these lines on the part of our high school authorities that it has become so easy to introduce courses in music in such a large number of high schools; and the movement to give credit for the study of piano, voice, etc., under private teachers; to offer courses in theory, history of music, and appreciation, as a part of the regular list of elective courses; and to encourage the formation of school orchestras, bands, choruses, etc.,—this movement, now only in its inception, may well become the most significant influence for democratizing music, and for making an entire

nation musical that has ever been inaugurated in any period of the world's history.

Two classes of music students are found in the ordinary high school. The first consists of those few pupils who expect to devote their lives to music as a profession; the second class comprises the very much larger number who will become grocers, doctors, tradesmen, teachers, lawyers, farmers, milliners, clerks, housewives, etc. Music is necessary for pupils of the first class because if an adequate musical technique is to be built up one must start early and keep going; also because we are recognizing the fact that our embryo musician needs not merely to study the instrument in which he is especially interested, but ought to begin fairly early in his life a broad and carefully planned course in general musical culture, this involving theory, history of music, etc.

Music should be offered pupils of the second class for the same reason that it has been provided for them in the grades up to this time. Upon considering the matter upon its merits, it must seem somewhat short-sighted to require the child to study music during eight years of his school life and then suddenly to drop the subject at the very time when his emotional susceptibilities are in the midst of their awakening. As has been noted in a previous chapter, music is fundamentally emotional rather than intellectual in its effects, and if we are to influence the emotional life of the young adolescent there is no doubt that music will prove one of our most useful tools in moulding it aright.

Just what kind of musical work shall be planned for the pupils in each of these classes it is a little difficult to determine, but in general let it be noted that the work in chorus practice and in the appreciation of music, together with the opportunity of belonging to a glee club or orchestra will perhaps be the most valuable types of activity for the pupil who is not planning to devote his life to music; while the pupil who is to be a musician will, of course, want to take practically all of the courses offered.

It has been found in recent years that the high school age is a very good time for studying harmony, ear-training, etc., and the last two years of the high school course are likewise suitable for taking up music history and some of the other more mature phases of music study. There is no doubt either, but that serious and carefully directed work in piano, violin, cornet, voice, etc., involves as good training as the same amount of time spent in studying algebra, Latin, etc., and is certainly of far greater intrinsic value, especially to the prospective musician. These things are only just being recognized, and high school music is consequently in the midst of a tremendous upheaval at the present time. The old-fashioned idea of setting aside a period once or twice a week for recreation, peanut eating, and incidental chorus practice, is being rapidly supplanted by the notion that the high school student can and ought to do serious and definite work in music. The value of such work will soon be evident in the increased happiness of our people, in the greater appreciation and intelligence manifested by our concert and opera audiences, and in the vastly improved musicianship of the students who go to conservatory or private teacher for further instruction after completing the high school courses in music.

Because of the facts that have just been cited, it is not surprising that high school courses in music are at present extremely non-unified and dissimilar. For this reason it is very difficult to discuss the subject of high school music at all, and it will not be possible to give as concrete suggestions here as was done in the case of the elementary schools.

What has, of course, happened is that a great many teachers in a great many different places have felt the need of inaugurating more definite work in music in the high school, and each one has gone about the matter of planning a course in his own way. The result is naturally that we have at the present time a great many different kinds of courses with very little standardization. Various attempts have been made to establish standards, and both the Music Supervisors' National Conference

and the School Music Departments of the National Education Association and the Music Teachers' National Association have done notable work along this line. One of the most significant moves yet made, however, is the publication of a bulletin by the U. S. Department of Education, in which certain fundamental principles and specific recommendations are given. This bulletin is called "Music in the Secondary Schools," and copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., at five cents each. In his "Letter of Transmittal," printed on the first page of this bulletin, Commissioner Claxton writes, "Probably no subject taught in our public high schools has greater practical and cultural value than music when it is well taught, but unfortunately it is too often not taught at all, and in those schools in which it is taught the purpose is frequently misunderstood, the methods false, and the content trivial."

As we go on we shall doubtless learn better how to plan and evaluate our work, so as both to secure good results from our pupils and an attitude of respect on the part of the high school principal. Meanwhile, let me offer the following as guiding principles: First, all work in music done within school hours or under school direction shall be credited toward graduation upon the same basis, hour for hour, as work done in any other high school subject. Second, on the other hand, if credit is to be given for music, the work must be as dignified, valuable, and as seriously regarded by both pupil and teacher as that pursued in any other subject.

If these two things are insisted upon there will be little reason for quarrelling between the teachers of music and the high school authorities, and there will usually be no difficulty in securing a reasonable amount of credit for music study. It is entirely possible that I shall change my mind later on, but at present my feeling is that two units of credit (out of the sixteen required for graduation) is as large an amount as ought to be granted when the subject is taken by an ordinary high school student as a culture study; and that four units (out of sixteen)

ought probably to be the maximum amount of credit granted to any student, even when he expects to become a professional musician. This latter limitation is dictated by our desire to have the musician as broadly trained as possible, and it is of course evident that the more credit is given for work in music the less time will there be for language, history, science, and other "liberalizing" subjects. Approximately these amounts of credit are at present being offered by a fairly large number of schools throughout the country, and as norms become established, and as our work grows to be somewhat standardized in both method and material, it is certain that the value of music both as a culture study for the many and as a professional study for the few will be more and more widely recognized, and that music will eventually come to be thought of as one of the most valuable all-round subjects in the entire curriculum.

Before this condition of affairs can possibly eventuate, however, it will be necessary to train a type of music teacher quite different from that now found in many schools. This teacher must not only be broadly trained along all musical lines, but must thoroughly understand those fundamental principles of education and sociology which are at the root of the demand for democracy that is now being heard so persistently in all parts of the world. A real comprehension of these principles implies a breadth of view and a catholicity of spirit that have been conspicuously absent in the case of most musicians of the past but that the kaleidoscopic changes now taking place in the social fabric of the whole world are insistently demanding not only of teachers, but of all leaders, whatever their field of activity. Let the musician not cause music to fail in its mission of making the world a better place to live in because of his narrowness or laziness or lack of vision.

CHAPTER TEN

HIGH SCHOOL MUSIC—THE CHORUS

IN my introduction to the subject of high school music I referred to the fact that for a long time the chorus was the only musical activity carried on by most high schools, this probably being due to the fact that public school music in general has meant vocal music exclusively, and so the natural way of continuing the music offered in the grades seemed to be to carry on the same general type of work in the high school. But high school students are far less amenable to control than grade pupils, and, moreover, they are very much less likely to take the teacher's "say so" as their sole guide to action. Their minds have, furthermore, developed to such an extent that unless their teachers are thoroughly capable in every way the pupils are likely to give them a lively time. For all these reasons, and perhaps most of all because the music teacher has frequently not been the peer in scholarship of the teachers in other high school subjects, the high school chorus has not always met with very great success, and in general high school music up to ten or twelve years ago meant anything but a serious, dignified, and scholarly attempt to educate boys and girls in the art of music. As a matter of fact, the music class in many schools was so palpably failing its mission that it often was dropped entirely, and there are consequently at this time hundreds of high schools all over the country that offer no work in music whatsoever.

In many other schools, however, instead of dropping the subject, the high school authorities have set to work to improve its presentation, and as the outgrowth of this progressive attitude on the part of certain high school principals, together with the high ideals, scholarly foresight, and pedagogical skill of a few music men like McConathy and Earhart, the subject of high school music is today no longer in bad repute, but is on the contrary opening up the largest and most inspiring field

of activity to the thoroughly trained musician that has perhaps ever existed.

In revising the work in music the tendency in many schools has been to displace the chorus with classes in theory, appreciation, etc., and I wish at the very outset to state my conviction that this is a totally wrong procedure, and that instead of dropping the chorus it should rather be rejuvenated and then supplemented by other types of work. As a matter of fact, the old idea that the chorus was the most natural means of continuing the music as taught in the grades was based on excellent logic, and the reason for the failure of high school music lay not in the chorus itself, but in the method of handling it; in other words, the fault was in the teacher and not in the chorus. I am thoroughly in sympathy with the introduction of classes in theory, appreciation, and other kinds of work; but in my estimation, high school music should begin with a good class in chorus singing, the work being so carefully planned and so vigorously conducted that pupils may be given credit for their efforts in this course as readily as in any other. It is wholly feasible to conduct the high school chorus in such a way that the pupils will give as keen attention and as concentrated effort here as in any class taught in the high school, and if this result can be brought about there will also accompany it an attitude of respect and appreciation for the work in music on the part of high school teachers and pupils that in the past has been almost wholly lacking.

How shall the chorus be rejuvenated so that it may produce good results on the part of its members and may at the same time be regarded with respect by all? A number of necessary reforms at once occur to me, and in order to be succinct I will name and briefly discuss each of these in turn:

1. The leader of the high school chorus must be a better teacher if he is to arouse enthusiastic response and cause the pupils to accomplish results that are worth while from an art standpoint. This means that he must first of all be a better musician than supervisors of music frequently are. It means

in the second place that he must be a better conductor, must have more personal magnetism, must be more broadly trained than he frequently has been. And it means, finally, that he must be more conversant with modern educational aims, with present-day trend in secondary education, and with the courses offered in his particular school. In addition to these factors, it will be necessary for the high school chorus director to study his material more carefully, so that in conducting he may be able to look at his singers most of the time, glancing at his music only occasionally. Weingartner has divided conductors into two classes, viz., first, those who have the score in their heads, and, second, those who have their heads in the score. There is no place for the second variety of conductor in a chorus composed of lively, wide-awake American boys and girls!

2. The next thing to be done in reforming the high school chorus is to have the music selected more carefully, and especially to have it planned from a broader standpoint of development. In most cases the teacher of music asks the pupils to sing from a book of miscellaneous material, and he usually makes his selections from this book in a haphazard way. If no book is used he ordinarily selects choruses from a list of supplementary music sent him by some publisher, but the decision to use any particular chorus is made in the same haphazard fashion.

What kind of material is to be chosen naturally depends upon the nature of the chorus, whether it is elective or required, whether its members are to give a concert or are merely singing for the fun of it, whether the singers are good sight-readers or not, etc. No specific recommendation can be made, therefore, and I merely wish here to point out the necessity of planning the work so that the pupils may come out somewhere and may feel that some really tangible result has been accomplished in their work.

3. Another desirable factor in dealing with the high school chorus is that pupils shall be given credit for the work as in other subjects. In a great many schools, even now, no credit

is given for chorus work, and it must at once be admitted that in many schools the work has been so conducted that no credit *should* have been given. But the number of places where the work is very poorly done is becoming smaller each year, and the very fact that credit is offered will stimulate both pupils and teachers to do finer work. I am, therefore, ready to recommend that credit be given for all chorus work done within school hours. When credit is asked for, it must, of course, be upon the basis of laboratory work, *i. e.*, an unprepared recitation, and the supervisor of music will do well to study the high school system of credits carefully before making a formal request for credit in music.

4. A fourth improvement that is badly needed is to have the directors of large choruses at least partly relieved from the necessity of looking after the behaviour of the pupils. In a chorus of from 100 to 500 members it is impossible for a teacher to be a capable conductor and at the same time an efficient policeman. In such a case one or more of the other high school teachers should be detailed to take the attendance and to look after the behaviour of the pupils, so that the conductor of the chorus may be free to devote his entire thought to his work as musical inspirer. In this same connection it should be noted that the teacher of music in the high school is entirely justified in making a vigorous demand that excuses from his classes shall only be granted when the pupil has a reason for being absent which would be considered by the principal as valid for excusing the pupil from recitation in other subjects.

5. There has been a great deal of controversy in the past, and, I must admit, more or less genuine confusion as to whether the high school chorus should be a required or an elective exercise. I have myself had considerable doubt about the matter, mainly because of the fact that the musical ability and preparation of our high school pupils has been so unequal; also because their attitude toward the subject has been so diverse; and it has been questioned whether in view of these conditions it would be desirable to require the exercise of all pupils. I

have thought about the matter very carefully, and have come to the conclusion that if it is worth while to require music of all children in the grades it is not only equally worth while but even more desirable to require it of every high school pupil also, for this is the stage when his emotional life is developing, and if he is not influenced to take a desirable attitude toward art at this time the chances are rather against his ever becoming interested. This fact has long been recognized in connection with other types of emotional experience (*e. g.*, in religion), but for some reason its significance seems to have escaped us in connection with art training.

As a means of successfully overcoming the difficulty involved in having in our chorus pupils of widely differing musical ability, my recommendation is that the chorus be divided into various groups upon the basis of sight-reading ability, etc., and that each group be then given the grade of material which it is able to handle. If in addition to these smaller divisions it seems desirable to have the entire school meet for practice once a week or so, the teacher of music will find it possible to interest them all in the type of music used in community singing, and there is no reason why the schedule should not be arranged so that both of these things may be accomplished if the Principal is really interested.

6. In conclusion let me state that the high school chorus, or for that matter any similar organization, will do better work if it is possible to arrange for a public performance of some kind occasionally. This not only motivates the work and so causes the pupils in general to take a more active interest in learning the material, but enables the teacher to insist upon a great many fine points both in accuracy of rendition and in shading, enunciation, etc., and in this way the pupils will receive training in the refinements of chorus singing in a way that is highly desirable but that is ordinarily never thought of. It may be difficult to arrange to have the various groups in a large high school appear in public, but in a great many cases it can be done if the teacher is willing to go to the extra trouble involved,

and particularly if he can secure the cooperation of the high school principal. In schools where the entire student body meet together once or twice a week for assembly exercises and where the chorus is divided into sections as advocated in the preceding paragraph, it might be possible for each of these sections to appear in turn before the school as a whole. In smaller schools where it is necessary to have the entire student body in a single chorus it should be feasible to have them appear at a community "sing" or at some other neighborhood gathering occasionally. In any event, if the teacher is thoroughly convinced of the desirability of the public exercise some way of arranging for it will always be found.

CHAPTER ELEVEN

HIGH SCHOOL MUSIC—THE THEORY CLASS

THE subject of harmony and of music theory in general has always been thought of as a very difficult one to grasp, and had it been proposed twenty-five years ago to introduce a class in harmony in the high school curriculum, most high school principals, and for that matter most musicians, would have thrown up their hands and declared the project to be impracticable both because of the difficulty inhering in the subject and on account of the immaturity of the pupils. The fact remains, nevertheless, that at the present time hundreds of high schools all over the country are including such courses in their curricula, and in many cases these high school courses in theory are resulting in far better work than is found in similar classes in our conservatories.

[The introduction of theoretical work in high school music courses has come about partly because of the much more widespread knowledge of music theory that exists today as compared with twenty-five years ago; but it has come largely also because of the very much broader scope of influence now seen to be within reach of the American high school as an institution.] As the number of harmony students in our conservatories and college music departments has increased we have gradually been led to see that the subject is really not so complicated as we used to think, and as our boys and girls have gone on doing finer and more advanced work in practical music during their high school careers we have seen more and more clearly the necessity of having them study the theoretical as well as the practical side of music. [A great impetus has thus been given to the subject, and the work has on the whole met with most encouraging success.]

The courses in theory to be offered in the high school are planned especially, of course, from the standpoint of those who expect to continue to study music seriously after they graduate,

but now and then a pupil elects the work who has musical talent but who is interested in the art merely from an avocational standpoint. The content of the courses as now given in different schools varies greatly, and the subject is so new that as yet we have no standards, this probably accounting for the fact that thus far very few textbooks have appeared in which the work is especially outlined for students of high school age and for classes meeting frequently and with short periods of preparation. In the course of time both standards and text-books are bound to be forthcoming, however, and it is entirely probable that in the course of the next ten years or so the majority of our better high schools will be offering courses in the theory of music, including harmony.

In planning this work for high school students it will probably be necessary for the teacher to throw into the discard the methods of instruction by which he himself studied the subject, and to adapt his work to the less mature pupils with whom he is now dealing. It will also be well for him to adopt the attitude that theory has no particular inherent value as a school subject except as it is applied and intimately related to the remainder of the pupil's musical experience. In other words, we have here a subject which, if taught in the old formal way, might be said to belong to the same class of studies as algebra, which is a subject giving excellent mental training along certain restricted lines, but that has no intrinsic value for the majority of pupils. If our courses in harmony are to consist entirely of paper work, and if the subject has no further value than the mental training involved, then by all means let us teach algebra instead, for here we have a study in which both material and methods have become standardized to a very great extent, whereas it will be many years before our classes in theory arrive at the point where one has any idea of what is meant by the statement "I have had one year of harmony in the high school."

Although it thus becomes evident that no reason can be adduced for teaching theory in the old way, nevertheless when

presented by a wide-awake instructor using improved methods, and when vitalized and motivated by being constantly co-ordinated with the pupil's work in piano, chorus, etc., it may well be the means of opening up an entirely new world to the pupil and may prove to be for the prospective musician at least, the most valuable music course offered by the high school.

When we refer to "music theory," we mean, broadly speaking, any kind of material *about* music as contrasted with the *practice* of music itself in studying violin, etc. In this sense the word includes not only harmony, counterpart, canon, fugue, form, orchestration, and composition, but such things as sight-singing and ear-training (which represent a study of music notation rather than a study of music), acoustics, definitions of musical terms, transposition, etc.

It is my belief that in most cases the study of harmony as one phase of music theory has been introduced too early, and that if harmony study were preceded by a semester or a year of preliminary material, the results would ordinarily be very much more satisfactory. I am particularly impressed with the necessity of this sort of an arrangement in the case of the less mature theory student found in our high school classes, and I therefore recommend that in general a half year or a year of preliminary work be required of the theory student before actual practice in the harmonization of melodies is introduced. The content of this introductory course may comprise a study of musical terms such as that contained in some book like my own *Music Notation and Terminology*; a careful analysis and review of notation, this involving the relearning of all key signatures, major and minor scale writing, elementary transposition, etc.; and a thorough course in sight-singing and ear-training, the aim of this course being to cause music notation to stand for actual tones and rhythms in a very real way. A preliminary course of this type would equip the pupils for the more formal work of harmony proper in a way which teachers of harmony classes at least would appreciate very greatly, and it would insure the pupil's getting something

more out of the course than the ability to write notes on paper without any thought of hearing the musical effects for which these notes stand.

The difficulty with most of our courses in harmony has been just here: we have taught the subject from a *paper* standpoint and our students have acquired a *paper technique* exclusively. Their knowledge has not therefore in general been practically applied, and the study of "harmony" has usually meant a study of the *symbols* of harmony rather than a study of actual *harmony* as heard by the ear. For these various reasons it is recommended that the high school teacher of theory build his harmony course upon the foundation of the following principles:

1. Harmony study ought to mean the analysis and synthesis of groups of simultaneous tone combinations from an aural standpoint, the notes written on paper being merely the symbols for these aural effects and not being thought of as the thing itself.

2. Since the piano is in such universal use and since its study is so important as a foundation subject for any kind of future musical training, the harmony class ought to train the pupil not only to *hear* harmony and to *write* harmony, but to *play* it as well. Every harmonic effect should, therefore, be studied from the threefold standpoint of ear, eye, and keyboard, before the teacher can feel that his instruction has been adequate.

3. Theory is valuable to the high school pupil only as it is applied, and all work must therefore be related to the rest of the student's musical life if it is to function in a really vital way.

4. All harmonic phenomena should be studied as *musical* effects, and the teacher must be constantly attempting to cause the pupil to invent harmonies that are musically interesting, as well as being correct. In this way the harmony class may well become one of the dominating factors in causing the pupil to develop the beginnings of a ripe and adequate musical taste.

5. The course in harmony should help the pupil as much as possible to express himself in correct musical language just as a good course in composition teaches him to express himself in good English. Both types of courses should help the pupil

to arrange his material in as effective a way as possible. In English this means a study of sentence, paragraph, and perhaps essay and short-story structure; in music it should include at least the beginnings of what is called "design." In order to attain this end the positive direction *do* will be found to be far more effective than the negative one *don't*. It will be found also that a "don't" will mean very much more to the pupil if he is shown *why* a forbidden effect is taboo. If no such explanation can be made, the mere command "don't do it" will mean very little from a musical standpoint.

The adoption of these foundation principles on the part of harmony teachers generally will mean giving a very much larger degree of attention to harmonic ear-training; it will mean that every effect, from the first study of intervals to the treatment of chromatic and whole-step harmony, will be taught to the ear and fingers as well as to the eye; and if these ideals animate the instructor we shall discover also that there are possible a great many correlations between harmony and piano study, and we shall in consequence be finding our pupils scanning their piano music for examples of the various cadences, for specimens of certain types of voice-leading, and for novel modulatory and other chord progressions, in a way that should make the music mean far more to them than it formerly did. Most important of all, we shall send out pupils who are becoming more and more competent to pass judgment on the musical effects encountered in the compositions that they hear and play, remarking in one case, "That is fine, strong harmony," and in another, "How vapid and obvious that is, and how much finer it would have been if the composer had done so and so."

In advocating these things I may again seem to some to be visionary in my ideas, but I am convinced that upon careful consideration these points will be found to be merely the application of common-sense principles to harmony teaching.

It has long been my belief that at some point in the student's career he should be given some practice in writing melodies of the "tune" variety, that is, melodies eight or sixteen measures

long, of fairly regular construction. Such work could be carried on in connection with the sight-singing and ear-training, but it might well be continued also while the pupil is learning to harmonize, so that in this way he might be studying melody and harmony side by side in accordance with the historical development of music itself.

It is probable that most high school courses in theory will not get beyond the preliminary course outlined at the beginning of this article, plus a year or two of harmony. This will be especially the case if, in the harmony class, the matter of original composition is constantly emphasized (as in my judgment should be the case), for here the progress will necessarily have to be very slow. But even though high school courses in theory cover only these two topics, if the principles outlined are carried out consistently, and especially if at the same time the student is practicing piano for an hour or two each day, the work will be found to be of the very greatest value in preparing our boys and girls to go on with the advanced courses which they will encounter after graduation from the high school as well as in causing them to understand and to enjoy all music more fully.

CHAPTER TWELVE

HIGH SCHOOL MUSIC—THE CLASS IN APPRECIATION

IN the third chapter of this book I tried to show that since a great many more people are listeners than performers it therefore becomes the task of the school to train children in listening to music. In other words, one of the chief ends, if not the chief one, of public school music is to arouse in boys and girls a keener enjoyment and appreciation of music. I grant freely that learning to perform may constitute a very large element in learning to appreciate, but I contend that ability to perform does not in itself guarantee that the performer is intelligent in his attitude as a listener, and in my remarks on methods of procedure in the grades it was suggested that the music supervisor give a certain limited amount of conscious and definite guidance, in the hope that many children may thus be caused to hear a great many details that might otherwise escape them, and may in this way learn not only to enjoy more keenly the actual moment in which the music is being rendered, but may at the same time receive impressions that are so much more definite that a pleasurable recollection of the experience will remain in the memory for a much longer period. It is these two things that we may hope to bring about in our classes in music appreciation wherever offered, viz.,

1. A more pleasurable reaction at the time of hearing the music, owing to the far greater number of musical details that are observed.

2. A mental impression that is so much more definite because of the keen concentration and the more careful observance of details both of performance and structure that the memory of the whole experience will be very much more valuable and will be retained a great deal longer. This is based on the commonly accepted psychological theory that one of the chief reasons we forget things is because we do not observe them minutely enough when they are before us and do not form a sufficient number of organized associations with which to tie them together.

If appreciation is thus to constitute one of the main ultimate ends in the music teaching of our elementary schools, it surely deserves some consideration in planning high school music also. The difference here is the fact that in the grades the pupil is studying music in general, and it is possible here in a purely incidental way to point out various things that will heighten his appreciation of music in general. This may, of course, be done to a degree in the high school as well, but here he is working with individual studies to a far greater extent, and instead of depending upon incidental remarks by the teacher it will be advisable to organize courses in which the specific aim is to cause pupils to appreciate music more keenly.

The method of approach in the high school is thus to be somewhat different from that employed in the grades, and yet the two fundamentals cited in a former chapter as necessary for arousing appreciation there are equally important here. These are:

1. Actual experience in listening to music.
2. Intelligent (but limited) guidance.

Classes in the appreciation of music must, therefore, first of all offer abundant opportunity for hearing music, the instructor then, out of his broader experience, making such comment upon this music and upon music in general as may seem to him to be needed by the pupils. The question of what proportion of the time should be devoted to music and what proportion to comment at once arises, and I wish at the very outset to state as emphatically as possible that the amount of comment is frequently too large and that there should be in these courses a far greater amount of time spent in actual listening to music than has frequently been the case. I recall visiting a class in "The Appreciation of Music," in a large and finely equipped school in the East a year or two ago. The entire lesson period was spent in a dry and academic review of the main facts of music history, from the beginning down to Beethoven. When, after the pupils had been dismissed, I asked the teacher whether this was the usual type of recitation, and whether they had no

musical illustrations, she replied, "Yes, we sometimes have selections played on the phonograph, but usually the recitation takes up all of the period so that there is no time left for music"! It is a very easy matter to require pupils to learn certain facts out of a textbook, and to have them recite these facts to you as you sit behind your desk with the textbook open before you; but this is not causing pupils to take a more intelligent attitude toward music. The difficulty with this teacher was lack of vision, lack of aim, and therefore lack of inspiration. It was quite evident that she had not thought through her work, and did not know where either she or the pupils were coming out at the end of the course. I might add that the difficulty in this particular case was also lack of scholarship together with lack of maturity of thought and experience.

Classes in music appreciation ought to be among the most important offerings of our high school music courses, but they will be found also the hardest to teach of any work in music that is given in the high school or anywhere else. I mean that a ripèr and a more extensive knowledge of music in all its phases, a finer taste, broader general scholarship, and greater pedagogical skill are needed by the teacher of a class in appreciation than by the teacher of any other kind of musical work. Let the young supervisor not, therefore, assume that because such courses are popular and because they are desirable, he must necessarily offer them at the outset of his career as a teacher. My feeling is that although the class in appreciation probably comes second in the order of importance (the chorus coming first) of the music courses to be given in the high school, it ought probably in most schools to be one of the last courses to be added because of the scarcity of teachers who are capable of conducting the work in a satisfactory fashion. As our supervisors of music receive longer and more thorough training this obstacle will no doubt gradually disappear, but meanwhile it is necessary to take conditions as they are.

The various ways in which musical experience may be supplied in appreciation classes are so obvious as hardly to need

mentioning. There is, of course, the teacher himself who can play and perhaps sing at least parts of compositions; there is the phonograph, which is invaluable in the study of vocal music, and which may be used to good effect also for examining certain phases of instrumental music, but which is as yet not altogether satisfactory for reproducing piano or orchestral works; there is the player-piano, which has been so greatly improved in recent years, so that now it is possible to hear really fine reproductions of the artist's own interpretation of many compositions; there are the local musicians, who are always glad to cooperate with the music teacher and are usually willing to sing or play special numbers that are desired for some particular part of the course; there are the school glee clubs, orchestras, and choruses, to say nothing of the pupils who are receiving credit for the study of practical music and who should be more than willing to help at any time when called upon; and last, but not least, there are the concerts and recitals given in the various artist courses that have become so important a part of our life even in many smaller places. Finding out about, and utilizing to the full, all these various agencies for supplying our appreciation classes with musical experience will take considerable time and thought—but so do all worth-while enterprises.

Having found ways of providing musical experience for these classes, our next task will be to determine the method by which guidance shall be given. Shall it be done by taking the history of music as the core of the work, selecting our illustrations according to the period or the composer being studied? Or shall we take up the material by national schools? Or is it better to examine the various kinds of music in turn, studying piano music as it has developed from Bach down to Schumann and Chopin; then taking the opera, the orchestra, etc., in turn in the same way, until the whole field has been covered? My answer to all these questions is, "I do not know"; but this reply should be supplemented by the additional information that in my opinion it does not matter so much what the

order of procedure is so long as there is some well-organized plan and so long as the teacher presents the work in "the art spirit.") On the whole, my preference is for the historical method of approach, but this preference is not at all a violent one, and I can readily see how good results might be obtained by employing any one of a number of other plans. But, however the work is carried on, the teacher must always remember that he is not to be content with merely telling his pupils something about melody, rhythm, harmonic structure, history, etc., as a purely intellectual exercise, for this will not in most cases bring about any greater appreciation of music as an art than has previously existed; it is rather that through imparting a knowledge of these various details he is altering the pupil's spiritual attitude toward music, causing him to be thrilled more by it, enabling him to remember it better, making him more capable of reading the composer's message—it is these things that really count. A course that merely teaches a student to tell the difference between a fugue and a sonata, but that does not influence him in this spiritual way, is therefore hardly to be classed as a course in the appreciation of music, but should be called by some such name as "a listening course in musical design." But if the teacher has mature musical taste and has organized his material well, his effort in the appreciation class may well be further reaching in its effect than that of any other course that he offers. If this is to be the case, however, it will be necessary to take into consideration the fact that high school pupils are younger and less experienced than college and conservatory students. This will mean a somewhat more elementary method of approach and an avoidance of too many general allusions to history and literature, and even to music history, because such allusions will usually not be understood on account of the pupil's lack of general scholarship.

In conclusion, let me quote somewhat at length from a most excellent paper by Miss Mary L. Regal, of Springfield, Mass., read at the meeting of the Music Teachers' National Associa-

tion, at New Orleans, and printed on page 109 of the 1917 Volume of Proceedings:

"In the Springfield High School the course is elective, requiring no preparation outside of the class room, and affords credit toward a diploma. It is divided into two courses, each extending over a semester, with two periods weekly of 45 minutes each, called 'Music Appreciation 1' and 'Music Appreciation 2.' The first semester's work covers practically the same ground every time it is given, with changing illustrations. Music Appreciation 2, open to all students who have had Music Appreciation 1, varies each semester; therefore it may be elected year after year and still give a student something new. This elasticity of the course I regard as a valuable characteristic. Everyone knows the danger which besets a teacher of falling into routine, and in the case of an art this is especially deadening. Nothing could be so fatal to the appreciation of music as to have the teacher repeat the same things year after year without spontaneity and enthusiasm. Just here lies the danger of following a textbook or any ready-made comments on the subject matter, admirable as they may be in themselves.

"Music Appreciation 1 aims to give such an elementary general knowledge of the material and structure of music as may be acquired by the attentive listening to repeated performances of compositions, complete or in parts. Opportunity is given of noting resemblances and differences in melody, harmony or rhythm, of hearing simple themes and their variants, of tracing more than one melody at a time and of hearing the various other things which little by little lead to the description of the most important type of musical form.

"In conducting the class an effort is made to have the pupil observe as far as possible what he hears, without being told. The first thing and the chief thing is actually *to hear*. . . .

"While the main subject of the first semester's work is the structure of music, there are many subordinate matters which properly find their places here. No study of the structure of music can amount to anything without at least a slight knowledge of the elements of harmony and rhythm. So also much general information is incidentally communicated, like the meaning, pronunciation and spelling of musical terms, hints of the history and development of music and occasionally facts of biography, while many other miscellaneous

topics are naturally discussed. The ability to read intelligently the program of a symphony concert or a piano recital will not seem unimportant to any who have listened with amusement not unmixed with sympathy to the struggles of the uninitiated to reconcile what they are hearing with what they see upon the program. . . .

"It will perhaps suffice to name a few of the subjects treated in what is known as Music Appreciation 2. Sometimes a semester is devoted to a sketch of the general history and development of music, sometimes to the study of symphonies, especially three or four. Half of a semester may be devoted to the literature of the piano, the other half to song; one semester to certain selected masterpieces of several types of music. Another semester typical programs serve as a guide, one of songs, one of a piano recital, one of a violin recital and one of a symphony concert. Another is devoted to three or four composers studied with a view to making the pupils familiar enough with their music to recognize their characteristic qualities. It goes without saying that the composers chosen must be important and individual. Opera is sometimes selected, phonographic records making the subject more available than it would otherwise be. Three operas are studied in a semester, for example *Il Trovatore*, *Carmen* and *Tannhäuser*. Another semester, another set of operas would be chosen.

"Whatever the subject it must be remembered that there should be enough repetition to fix things in the memory and enough variety to stimulate interest. The great need of the pupils is to *hear good music* and the comments offered should be only such as will enable them to grasp it more easily. . . .

"The query naturally arises how the results attained in these classes can be tested, and I promptly reply that the most important results cannot be measured in any tangible way. This does not mean, however, that no tests can be applied. It is easy enough to find out whether the pupils remember the names of compositions studied and the names of their composers; it is easy to find out whether they can distinguish a major chord from a minor and an authentic cadence from a plagal; it is easy to discover whether they know that Bach lived earlier than Wagner and whether they can give an outline of sonata form. But these things, however interesting, have little to do with the culture that comes from a real familiarity with the best music.

"If the tangible evidence of the results attained seems somewhat unsatisfactory, the limitations of the students' vocabulary must be considered, as well as the fact that they are only beginning to learn to express their ideas. They have not yet acquired precision in the choice of words or skill in putting them together. Anyone who has attempted it knows how difficult it is for even an experienced person to express himself clearly in regard to music and should make due allowance for these immature children. The teacher should be sure that his own words are understood by the class.

"Even if the pupils seem rather inarticulate the watchful teacher can trace the growth of love of good music and the development of taste. Such a growth I have observed in a good many pupils who have been in the Music Appreciation classes for all or most of their high school course. In such results the study has its justification and brings its reward."

Miss Regal's advice should carry much weight, for she has the honor to have been the first teacher in the country to give a high school course in music appreciation (it was inaugurated in 1896), and her work in the Springfield High School has not only been the means of inspiring many pupils in this city with a more ardent love and a keener appreciation of music, but has also encouraged many a teacher to attempt similar work in other cities.

CHAPTER THIRTEEN

HIGH SCHOOL MUSIC—CREDIT FOR OUTSIDE STUDY

NEXT to the chorus, the most common type of high school music is probably the accrediting of work in piano, violin, etc., under teachers not connected in any way with the high school except that they report to the principal from time to time upon the progress of such of their pupils as are receiving credit in the high school. When the plan of accrediting music taken under private teachers was first proposed the majority of high school principals were violently opposed to it, and even those who did not take this antagonistic attitude were frankly skeptical about its feasibility. Does practice upon an instrument constitute as valuable a school exercise as studying English, Latin, or botany? And even granting that this might be true under favorable conditions, how shall we know that the pupil is really studying, and not simply idling? Since standards in music study are so indefinite, how can we tell whether the teacher is doing the right thing, and how are we to decide whose pupils shall be given credit, and whose not? Upon what basis shall credit be given—upon that of progress or of actual time spent in practice? If the former, what about the highly talented child who can do more in ten minutes than the non-talented one can accomplish in an hour? Shall we require the first child to practice only ten minutes a day, or shall the slow one put in six hours in order to earn the same amount of credit? Upon what basis shall the work be credited at the end of the semester or year, and who shall decide whether one child is entitled to a grade of 80%, and another to 95%?

It is with questions like these that the few bold spirits among the music supervisors who first proposed this unheard-of thing were bombarded, and all credit is due them for so successfully withstanding the attack and for so clearly demonstrating that although there are some difficulties in the way of crediting practical music under outside teachers, yet the obstacles are

not by any means insurmountable, and that the gains involved are so large as to much more than compensate us for the trouble taken in getting the system into operation.

Probably the most difficult matter in the whole project of crediting practical music is that of dealing with the teacher himself whose pupils are to receive credit. How are the teachers to be so inspired with educational ideals that their work with our pupils will be broadly educational and not merely narrowly technical? How can we impress upon them the necessity of cooperating with the school in various ways, and especially of furnishing the principal with adequate reports of the pupil's progress from time to time? These are difficult problems, but they are being successfully solved in hundreds of schools, and are capable of solution almost anywhere.

The first puzzling task that confronts us is the necessity of deciding whose pupils shall receive credit. One way of accomplishing this is to send out notices to all music teachers in the locality, stating that the high school is to give credit for practical music and that the teachers are to be classified into accredited and non-accredited instructors. Now appoint an investigating committee composed of two or three musicians of such high standing that there will be no question about their authority, this committee to grant each teacher who applies for it an interview, during which the teacher may be questioned and, if necessary, tested,—the committee having absolute power to decide whether the teacher's work is to be credited or not. If it is impossible to find a committee of sufficiently recognized authority in the city, ask some well-known musician from another place to come for a day and hold interviews with the teachers in the same way.*

*In a few states the standardization of music teachers has progressed to such an extent that the high school authorities have only to say: "Only those who have passed the state examination of a certain degree may have the work of their pupils credited in the high school."

Having decided whose pupils are to receive credit, call these teachers together and explain the plan, making clear such details as the minimum number of lessons that will be accepted, the minimum amount of daily practice required of the pupil, the method of handing in reports of absences, standings, etc. Tell them that in a way they are now members of the high school faculty and must, therefore, be responsible to a certain extent to the school authorities. The high school principal should be present at this meeting, and should probably do most of the talking.

There will usually be a few teachers who do not at once see the benefits involved in the plan and who may object to the extra work of making out reports, etc., but after a very short time these teachers will come to realize the value of having their pupils practice regularly as they now must; of having practically no lessons missed; and of being able to hold the pupil responsible for a fine type of work because credit will not be given for any other kind. As the realization of these advantages grows upon him, the teacher will be more than glad to spend the small amount of added time that the matter of reports, etc., involves.

One of the most perplexing problems involved in crediting practical music is how to know whether the pupil is actually spending the required amount of time in daily practice, and whether during this time he is working to such good effect that his progress will be commensurate with his native ability and with the actual time spent. Various expedients have been resorted to in order to determine these matters, but the following plan seems on the whole most feasible: Require the pupil to record each day the amount of time that he practices on the various parts of the work that his teacher has assigned. When he goes to his lesson let the teacher examine this practice record, and upon the basis of what she knows about his talent together with the amount of practice time recorded let her grade the pupil on the lesson. If it is thought desirable, the parent may be requested to countersign the practice record, but if the

teacher will take the responsibility of each time basing his grade upon a comparison of the amount of time spent with the actual progress made, this will not be necessary.

As an additional means of checking up the work, many schools require an examination at the end of the year. When this plan is followed the examiners must either be local musicians of absolutely unimpeachable authority, or else at least one of the committee must be some musician of recognized standing from outside. The performers should play behind a screen and the examiners should have in their hands a record of what each pupil is supposed to have covered during the year. Incidentally these examinations constitute an excellent test of the teacher's work as well as of the pupil's, and where the pupils of a certain teacher fail time after time to toe the mark it is entirely reasonable to assume that the teacher is at fault, and the school authorities will therefore be amply justified in removing such a person from the accredited list.

In some places a course of study in piano, violin, etc., has been laid out, and in order to receive credit each pupil is required to go through exactly the same procedure as every other one. I cannot feel that this is either reasonable or desirable, and I believe that much less difficulty will be experienced in dealing with the teachers, to say nothing of the far greater enjoyment, satisfaction, and ultimate profit resulting for the pupil, if each teacher is allowed to lay out a course of study for each individual pupil according to his special needs. It may be of some advantage to state that a certain limited number of specified technical studies must be included in the work of each grade, but beyond this I should not go. With the double check of a monthly report from each teacher and a carefully conducted examination at the end of the year there is very little chance for a pupil to slip through without doing reasonably good work.

There has been considerable difference of opinion as to whether credit in practical music shall be given for any stage of work, or whether pupils shall be required to reach a certain

minimum degree of proficiency before becoming eligible for earning credit. There are doubtless many who will not agree with me, but my present feeling is that high school credit in music should probably not be given for absolutely elementary work, and that, in general, students who have not reached approximately "third grade" proficiency shall not receive credit. This principle might be open to modification, however, and in a way its application involves an unfair discrimination in the case of music as compared with algebra, Latin, botany, etc., in none of which the pupil has had any previous experience. My feeling is based on the desirability of encouraging the child to begin his music study earlier than the high school stage, and this he will be very much more likely to do if the high school does not grant credit for absolutely elementary work.

Doubtless there are still some who may doubt the educational value of music, however skillfully administered, these persons feeling that practical music is not to be ranked with the so-called "regular" high school subjects. To such persons I can only say, "You are not keeping up with modern educational thought, and my advice to you is that you get into touch with what the modern school is attempting to do, especially in the way of exerting a favorable influence upon the emotional life of the pupil." In most places where music is credited, however, the high school authorities are unanimous in their approval of the enterprise, and present indications point to a wide-spread, if not indeed a practically universal adoption of some such plan as that which I have outlined.

In a few places the lessons are paid for out of school funds, and it is possible that in time this practice may be found feasible in a larger number of cities; but meanwhile the opportunity of having practical music placed in our schools as an educational subject is so great and so much of an advance over anything that we even dreamed of twenty years ago that we shall not complain too much even though in the majority of cases the pupil is required as yet to pay for his own lessons.

CHAPTER FOURTEEN

HIGH SCHOOL MUSIC—THE STUDENTS' MUSICAL ORGANIZATIONS

THE glee clubs, orchestras, and bands that are so much in evidence in many of our high schools nowadays have frequently held a rather anomalous position so far as their relationship to the music department was concerned. In many cases the organization has been maintained entirely by the students themselves, even to looking up a director and paying his salary out of a monthly or weekly fee imposed upon each member. They have also frequently admitted to their membership only those pupils who were thought of as being socially desirable, and in many an instance pupils with excellent musical ability have been excluded for no other reason than that they did not happen to belong to "our set." This has been more true of the glee clubs than of the orchestras and bands, owing to the scarcity of skillful players. In many cases the supervisor of music has not taken any very active interest in the work of the organizations, apparently thinking that it was not worth his while to bother with them.

My own feeling is that the students' musical organizations, may be made one of the most important musical and social influences in the school, and that it is well worth while for the teacher to take an active interest in their work. In the case of the glee clubs excellent practice in ensemble singing together with the opportunity of becoming acquainted with a goodly number of sterling compositions will be afforded. But in addition to these advantages it should be possible for the director to give during the rehearsals such hints on vocal procedure combined with perhaps a ten-minute period of actual vocalization at the beginning of each rehearsal as will enable the pupils to learn to use their voices at least fairly correctly. In the orchestra the player is not only getting invaluable (and probably much needed) practice in sight-reading, but is becoming familiar

with orchestral routine in a way that should prepare him splendidly for a kind of experience that he is bound to encounter more and more as he goes on. In addition to these values to the individual players there is here offered a fine chance to interest the student body as a whole in music, for these various organizations will naturally perform for the entire school from time to time. Besides all this there is, of course, the inestimable influence upon the spirit and solidarity of the school, for a fine orchestra is just as much a thing to be proud of and just as great a factor in making us feel that "our school is the best school in the world," as a winning football team is.

Having decided that students' musical organizations are worth while if they are properly directed and if they use a good type of music, the supervisor's next problem will be to find out how he may so encourage these organizations that they will do better and better work from a musical standpoint. This will involve the question of whether all the organizations are to be directed by the supervisor of music, or whether it is better in some cases to go outside of the school for a leader. My feeling is that, all things considered, it is better for the work to be entirely in charge of the supervisor, but if, for any reason, this seems impossible, the director chosen from outside should at least be under the general supervision of the supervisor of music so that the latter may have some voice in deciding what music shall be selected, etc. This is advisable because a director from outside is sometimes so entirely out of touch with school life and educational ideals that he not only frequently chooses the wrong type of music, but often conducts the rehearsals in a wholly undesirable way.

The preparation needed by the supervisor in order to direct the work of the different organizations varies greatly. For glee club work a fairly adequate knowledge of singing, together with a certain amount of experience in choral work, is all that is ordinarily necessary in order to carry on the organization successfully. In the case of orchestra and band, however, special training is needed, and at the present time the super-

visor of music is usually not equipped for such work. In order to direct a school orchestra with any degree of distinction the conductor should know one stringed instrument, and if possible one wind instrument at least slightly. He should be familiar also in a general way with all the instruments—their ranges, their tone qualities in the various registers, etc., and should know enough about orchestration so as to be able to make an intelligent substitution of one instrument for another when this becomes necessary, as it so often does in the amateur orchestra. He should, in addition, be able to read a simple score at least, and should, of course, understand the matter of transposing instruments well enough so as to correct mistakes, etc., in transposed parts. A few training courses for supervisors are now preparing their students for this work in a fairly adequate way, but most schools are not yet making any attempt to train the supervisor for instrumental work, and the majority of school music teachers are therefore not at present qualified to direct an instrumental ensemble group in any very inspired fashion. And yet, if no one else is available, by all means let the supervisor of music organize a band or orchestra even though he knows very little about it at first.

A number of questions with regard to the practical administration of the various high school organizations have been asked at various times, and since these queries have seemed to be concerning matters of general interest I shall try in the remainder of this chapter to answer those that have been asked most frequently.

With regard to admitting new members to any organization I cannot see how this can be done upon any except the most democratic basis. In other words, admit any student who has the requisite musical ability, and do not admit any one who has not. This involves a "try-out" of course, but if the examination is conducted absolutely fairly very little objection will be raised to it by the pupils, especially after the first time.

Whether the rehearsals shall be conducted under school discipline or whether they shall be allowed to take a semi-

social form has been a real problem, especially in the case of the glee clubs. I have found that a greater degree of satisfaction on the part of the students, to say nothing of vastly better musical results, will follow if the program is, "When you play, play hard; when you work, don't play at all" (Theodore Roosevelt). In other words, insist upon the closest kind of attention to business for a period of a half hour, then relax and let them talk and laugh freely for five or ten minutes, then another period of concentrated work as before.

Shall school credit be requested for the work of the students' musical organizations? It depends upon the type of music they perform, upon the way the rehearsals are conducted, upon the number of other musical courses offered by the school, and upon certain other factors that are apt to vary in different schools. If the rehearsals are held during school hours, if attendance is required as in other classes, and if a good type of music is used, credit ought to be given. On the whole, the argument for credit in the case of organizations meeting out of school hours is probably at present clearer in the case of the orchestra than in that of the other organizations.

Shall the glee clubs and other groups appear in public? By all means, if it is only to perform for their fellow pupils at the assembly period. But there are many other occasions when both vocal and instrumental organizations can be of distinct service in the community, and the effect of such public work upon the performers is excellent both from a musical and a social standpoint. In some places the various groups unite once or twice a year and give an evening program. This is an excellent custom and should be encouraged, especially in a place where there are but few musical performances in the course of the year.

What shall be done when there are a number of wind-instrument players, but only a few strings? Take a few of the best wind players into the orchestra, and then, in addition, organize all wind-instrument players into a band.

What shall be done when there are only a few really good

players and a large number of comparative beginners? Organize two orchestras, a senior one and a junior one, and give the less skillful players a much simpler class of music. As they gain in ability, transfer them one by one into the senior orchestra, meanwhile keeping the ranks of the junior orchestra full by admitting into its membership any one who has had at least one year of work on an orchestral instrument.

Is it better to have the students themselves carry on the business details of the organization, or shall the teacher do it? Let the pupils do it themselves, but give them sufficient supervision so as to insure having everything done in a business-like way. Let them draft their own constitution, formulate their own rules, decide upon the amounts of fines, elect their officers, etc., and let us thus have students' organizations in fact as well as in name. If allowed to manage their own affairs in this way, the attendance will probably be more regular than if the director takes the whole responsibility at this point. It will probably be desirable for the director to grant excuses for absence and tardiness, but aside from this the pupils themselves can manage the whole enterprise, and the interest in the organization will be far keener if it is their own project than if it is managed entirely by a teacher.

What is the minimum number of singers necessary for effective work with a glee club? In a boys' club there should be at least 16, and in a girls' club 24. The best number in a boys' club is about 24, and in a girls' club probably about 40. The aim in glee club work is, of course, to get absolute homogeneity of tone, all voices on a part blending so perfectly that the effect is almost that of a single voice singing. This is easier to secure in the case of untrained voices if a fairly large number are singing on each part.

What can be done to arouse greater interest in the girls' glee club? The difficulty here is the fact that the effect of women's voices is much more monotonous in ensemble work than that of a male chorus or of a group of mixed voices. The remedy is to get as much variety of material as possible, to

use choruses with instrumental obbligatos often, and to select operettas for performance sometimes, the action and scenery in this case helping to overcome the inevitable monotony of the vocal works.

In conclusion, let me urge the musician not to be too much disturbed if the musical effects produced by these various students' organizations seem to him to be crude and perhaps at times even painful. It is impossible for untrained and inexperienced children to produce finished results in their first attempts at singing or playing together; but this, after all, is not the point. *These organizations are not to be encouraged because of the intrinsically beautiful music they are able to make for others, but rather because of the effect upon the pupils themselves of trying to make beautiful music.* Here is the crux of the whole matter, and if this is the supervisor's philosophy he will not be nearly so much pained and disturbed when his wind instruments play out of tune and when his first tenors fail to make their voices blend; and as these pupils go on singing and playing, trying all the time to make beautiful music, they will not only grow in their enthusiasm and appreciation for music and in their love for beauty in general, but after a while they may even get to the point where they themselves are able to produce a fairly satisfactory artistic result, and then, indeed, has the supervisor reached his goal—only to have to do it all over again with another group the next year!

CHAPTER FIFTEEN

SUPERVISOR AND GRADE TEACHER

VARIOUS plans for carrying on musical instruction in the public schools are in operation. In some places the director of music goes to each room two or three times a week, or even every day, and thus takes the sole responsibility. In such a case he is a teacher only, and not a supervisor. In the majority of places, however, the director visits each room only once a week or once in two weeks, sometimes only once in a month or more, and in this case he is a supervisor, and it is necessary for him to learn to organize the system so as to carry out his ideas through an intermediary, viz., the grade teacher, who actually does from four-fifths to nineteen-twentieths of the teaching. Since the grade teacher in this case does such a large proportion of the work, much depends upon her musicianship, her methods, and her general attitude toward music. And since it is still true that a chain is no stronger than its weakest link it becomes the duty of the supervisor to devise ways and means of strengthening the weak link in his scheme, this weak spot being almost always found in the lack of musical training characterizing the grade teacher. Since the task of supervising school music thus involves a large amount of planning and regulating, it becomes necessary for the supervisor to find out as much as possible about methods of organization, about accomplishing large results through directing others in their work, and withal, about so systematizing everything that there will result a minimum of misunderstanding, friction, and waste of energy.

Most normal schools are now offering at least one course in music, and some schools are giving their teachers as thorough training in this subject as in any other. But, unfortunately, there are still a great many normal schools in which the music course involves only one unprepared recitation a week for a year, and in this very small amount of time but little can be

accomplished. But worse than this, there are now in our public schools thousands of teachers who have come from a normal school course in which there was at that time no music whatever, and there are, of course, many additional thousands who have never been to normal school at all. Conditions are improving, and some day every grade teacher will know at least something about music, but that day is not yet here and the supervisor of music must therefore plan from the very outset to expend a good deal of his energy upon the grade teacher if he expects to achieve worth-while results with the pupils.

✓ What can the supervisor of music do in a locality in which a few of the teachers are fairly proficient in music but where the great majority know scarcely anything about it and are perhaps only mildly interested at best? A partial answer to the question is: "Interest the teacher in music itself to as high a degree as possible." The best way to do this is to stress the *art* side strongly at first in working with the children, only gradually introducing technical details, which, of course, represent the weak spot in the teacher's preparation. Let there be much song singing in the music lessons; encourage the use of the phonograph; provide school concerts; and make the whole process of studying music so wholly delightful that the teachers will say to one another in surprise, "If this is music I like it and don't mind teaching it." The reason many teachers have hated to teach music has not been because they did not like music itself, but because they were expected to give instruction in certain technical details which they themselves did not fully understand, and they were consequently embarrassed whenever they had to deal with these things in their teaching. Remove the necessity of giving instruction in material that the teacher does not know well and you will find that she no longer objects to teaching the subject.

While thus beginning his work by leaving out most of the technical details, the supervisor of music will be asking the teachers to meet once a week or so and will perhaps be giving them instruction in such matters as they especially need, thus

gradually building up their knowledge and skill to the point where it will be possible to expect them to handle music as efficiently as they teach other subjects. [The first topic to be treated in these meetings will probably be the correct use of the voice, this being taken up in order that the teachers may learn to note when their pupils are not singing well, *i. e.*, when they are not producing clear, pure tone, and a smooth legato. The second topic will probably be the matter of song interpretation, the children's songs being used as study material here as well as in the vocal training. The third point to be treated will be sight-reading, and a large proportion of the entire time will need to be spent in this activity, those teachers who are especially weak being asked to practice certain pages between meetings. While these three things are being done] the supervisor will be giving out bits of information from time to time which, together with what they have previously known, will probably give the teachers all the theoretical knowledge they really need; and in it all the supervisor, keeping in mind the fact that one of the main ends of public school music is to inculcate in the children a love and appreciation of music, will adopt as the most direct means of getting these results the plan of arousing love and appreciation for music on the part of the teachers.

In arranging for a series of teachers' meetings, the supervisor of music will need to plan each meeting most carefully so that the teachers may not feel that they are wasting their time. The grade teacher of today needs to be a very paragon of scholarship and virtue if she is to accomplish all that is expected of her, and what with a half dozen "regular" subjects to prepare, three or four "special" subjects to bolster up her knowledge in, discipline to look after, the homes of children to visit, reports of all sorts to make out, and a hundred other things that we do not even know about, she is likely to be tired out at the end of the day. If now, on top of all this, she is required to attend a music class once a week, and if the class drags on in a dreary, pointless fashion, she is very likely to

feel diminished rather than increased interest in music. But if the supervisor plans every meeting so that something tangible is accomplished each time, the teacher will feel at least partly repaid for having made the effort to come. om

It is quite remarkable what an influence the grade teacher's attitude toward any subject has upon her pupils. A group of children that one year seem to be utterly without musical talent and without interest become the next year bright and active, and do exceptionally good work. The young supervisor is at a loss to account for this state of affairs, but a more experienced instructor looks to the attitude of the two grade teachers for the solution of the mystery. If the teacher likes the supervisor, is enthusiastic over music, and looks forward with anticipation to the supervisor's visits, the children will probably feel the same way, and the results in that room will usually be excellent. But if the teacher is bored; if she feels that she is being imposed upon every time the supervisor assigns any work for her to do; if she busies herself in correcting papers, etc., while the supervisor is giving the lesson; and if at the end of the period she listens to his comments and instructions with an air of indifference and boredom, one would scarcely expect the children in that room to do enthusiastic work in music. In such a situation our first important task is necessarily to get hold of the grade teacher, since the teacher often exerts an almost dominating influence over the attitude of her pupils. om

In your meetings with teachers you will of course tell them from time to time what work is to be done, how it is to be carried on, etc. But these general instructions are not sufficient, and it will be necessary in addition to supply each teacher with an outline of the work to be done in her room every month. In these monthly outlines be very explicit in directing exactly what ground is to be covered. In case the method of teaching any given topic is important, state just how you want the matter to be carried out. If you are dissatisfied with the way things have been going in any grade, the outline offers om

an excellent opportunity for making a pointed criticism, and, on the other hand, this same outline may also be made use of for conveying a word of praise when some bit of work has been especially well done. Do not assign more work in any month than can be easily accomplished in the time allotted to music, then direct the teachers to use any spare time in having the children sing familiar songs, listen to phonograph selections, etc.

In order to keep in close touch with the work of the various rooms ask each teacher to write out on a slip of paper what her children have accomplished in music since your last visit, *i. e.*, have her state the titles of songs, the technical problems worked with, etc. This slip is handed you as you enter the room and enables you to see at a glance what ground has been covered. In going over these reports at the end of the day you are enabled to see also which teachers are not getting on rapidly enough, and you may then plan to help these teachers by means of private conferences, etc. (See page 121 for form.)

In an excellent little book on school music recently published the author* emphasizes the necessity of placing the supervisor of music in charge of all the music of the school, even to selecting the marches, etc., used in physical training and in dismissal. With this idea I have long been in full accord, and my suggestion is that the supervisor of music at least *encourage* the teacher to bring to him for approval lists of phonograph records, marches and other music to be used in calisthenics, and even the songs to be sung in the morning devotional period. Musical taste is at least partly the result of musical environment. If a child hears only good music, therefore, the chances are that a taste for good music will evolve; but if he hears some music that is good and some that is bad his taste is as likely to turn toward the lower as toward the higher. It is for this reason that I am advocating that the supervisor of music be held responsible for selecting all music used in the school. When this custom has once become established no objection

*Taylor, "The Melodic Method in School Music."

will be raised to it and the school will thus come yet one degree nearer exerting only ideal influences.

continued In conclusion, let me advise the beginner to adopt an attitude that many experienced supervisors have found to work admirably. In brief, this attitude is to be always on the lookout for something good in every lesson rather than to be continually searching for something to criticise. The effect of these two contrasting attitudes upon both grade teacher and children is quite different. The supervisor who is outwardly critical in his attitude, who seems to delight in "rubbing it in" whenever a mistake is made, and who never has a word of commendation even when both teacher and pupils have tried especially hard to have "a good lesson,"—such a visitor leaves an atmosphere of gloom, of depression, in his wake. After a call from this supervisor both teacher and pupils are likely to feel that there is no use in trying further, and the room will probably do worse instead of better the next time. But the cheerful, optimistic supervisor who always finds something good to say even when we have floundered badly, and who is ready to give us credit for *trying* at least; who when he leaves the room says, "Your songs were fine, I enjoyed them; your sight-singing is improving every week; now work hard for tone quality in the next two or three weeks and see whether you can't make your voices sound beautiful"—such a visitor leaves a group of people who are glowing with pleasure and enthusiasm, and who are resolving, every one, that they *will* improve their tone quality in the next two or three weeks. The authority of the second teacher is just as great as that of the first one; his scholarship is held in just as high regard; and his influence in causing a large growth both in musical knowledge and in human happiness is immeasurably greater.

CHAPTER SIXTEEN

THE MUSIC SUPERVISOR

THE phenomenal progress made by music as a school subject in recent years is only partly due to the work of the men and women who have been acting as our supervisors of music. These persons have in many cases been thoroughly qualified instructors, and their work has been an inspiration to countless thousands; but in very many other cases they have been but poorly equipped for their important task, have only dimly realized the large possibilities of music teaching in the public schools, and have apparently been more interested in the salary check that was sure to come at the end of each month than in the musical progress of a nation. In places where this second type of teacher has been in control of the music some other factor must be given credit for the large results that have sometimes come about even under unfavorable conditions. This factor I believe to be the interest of the people themselves in music, and in many cases this interest must be given almost sole credit for whatever musical progress has been made. Certain it is that this attitude on the part of the people is what is largely responsible for the marked extension and wide-spread improvement in music study just now so much in evidence. Because of this phenomenal interest in music, coupled with the very evident improvement to be found in all public school teaching in recent years it is probable that more and more in the future only those who are thoroughly qualified will be allowed to become supervisors of music.

If we were to compile a list of the virtues that a supervisor of music ought to possess in order to perform successfully the bewildering number of duties confronting him, we should find it easy to fill whole pages with merely the names of desirable qualities. This would not, of course, be worth the effort, but I have felt that it might be decidedly worth while to give in the final chapter of this book a sort of minimum list of qualifica-

tions so that any supervisor of music who may happen to be reading this material may have an opportunity of comparing himself with the ideal type of teacher. In giving my ideas about this matter I am, of course, well aware of the fact that there may be considerable difference of opinion about some of the points, and at best I can only give my own view, based as it is upon a dozen years of experience in training supervisors and in observing conditions of public school music throughout the country.

The qualifications that I consider necessary in order to achieve real success in supervising school music may be grouped under five heads, viz.,

1. At least fairly good native musical talent.
2. A good general education, this implying graduation from a standard four-year high school course as a minimum.
3. A thorough musical education, this including at least fair ability in playing the piano and in singing, an accurate knowledge of music theory and history, expert ability in sight-singing and ear-training, and at least the beginnings of a thorough acquaintance with the orchestral instruments.
4. As broad a knowledge as possible of general principles of education together with a comprehensive and practical acquaintance with the special problems involved in music teaching.
5. Desirable personal traits to at least a fair degree, those especially necessary being initiative, leadership, organizing ability, tact, imagination, humor, friendliness, sincerity, and common sense.

NATIVE ABILITY OR TALENT

It is not necessary to be a Hofmann or a Galli-Curci in order to be a successful supervisor of music. In fact it is entirely possible that these artists might not be entirely desirable persons for this type of work because they would probably not know how to deal with masses of individuals having little or no special talent for music. But the supervisor of music must

have at least a modicum of talent, and he will not succeed in inspiring interest in music to any very high degree without it.

This means that he must first of all have what is called a good ear, this implying the ability to discriminate pitches, to repeat groups of tones after hearing them once, etc. He need not have absolute pitch, although this gift might be of some advantage.

In addition to a good ear he must have a strong sense of rhythm, this being an absolutely indispensable requirement. A sense of rhythm implies the ability accurately to repeat rhythmic figures upon hearing them once; it includes the power to maintain a given tempo without either hurrying or retarding; and it implies ease in learning to associate the symbols of rhythm with rhythm itself.

The third factor in native musical endowment is that of *taste*, and this is difficult to describe. Some children seem to know very early how to judge between good and poor music. They single out the most beautiful melodies and ask to hear these again and again. They linger over certain especially charming harmonies in their piano pieces, and seem to feel at once the emptiness and banality of others. They follow nuances of tempo and dynamics without suggestion, simply by instinct. It is the presence in the individual of these various powers of discrimination that causes us to refer to him as having good native musical taste. The possession of such taste is quite as desirable a trait in the music supervisor (as, of course, in the musician of any type), as his native endowment along lines of tone, rhythm, and musical memory.

GENERAL EDUCATION

The musician is often accused of being one-sided and narrow in his interest, and it must be confessed that the reproach has often been only too well merited. The reason for this failing is to be sought in music itself, for this art of ours is so fascinating, so completely satisfying, that it seems unnecessary for the musician to go outside of it for further types of satisfaction.

But although there may thus be a good explanation for it, this narrowness is today wholly inexcusable, and in a member of the public school system is indeed to be characterized as almost criminal, for the very foundation upon which our public schools are built is breadth of preparation, universality of interest, and cooperation of members. The supervisor of music must therefore aim at making himself just as broad as possible in his culture; must know music in its relation to the other arts and to life; and he must strive to attain that breadth and catholicity of spirit that can only result from a long period of wide reading and deep thinking.

One difficulty here is, of course, the fact that the technical side of music study takes so much time that general culture is apt to be entirely crowded out. The fact that so many high schools are now offering credit for music should help at this point, however, for in this way the prospective musician is enabled to remain in school instead of dropping out in order to study music as he used to do. While studying music he is thus enabled also to come into touch with literature, history, science, government, etc., and may thus establish certain tastes which in later years will be developed through general reading and may thus eventually become the basis of a broad and comprehensive culture.

THE SUPERVISOR'S MUSICAL EDUCATION

In addition to a fair amount of native endowment along musical lines, and to a good general education, the supervisor of music must possess in a fairly high degree the thing called musical scholarship. The foundation of such scholarship is undoubtedly to be laid through piano study, and although our supervisor need not be a virtuoso he should be able to play at least fairly, so that, for example, should his accompanist fail to arrive at a chorus rehearsal he could unhesitatingly take his place at the piano and read at sight a moderately difficult accompaniment.

Since so large a proportion of his work is concerned with vocal

music, the supervisor must have a fairly adequate knowledge of vocal procedure and must at least be able to demonstrate with his own voice how well-produced tone should sound. This implies not only a knowledge of tone placement, breath control, etc., but an adequate comprehension of correct enunciation and other matters connected with singing.

A knowledge of music history, of harmony, and of other matters commonly referred to as music theory is, of course, absolutely indispensable, and this is now so well-recognized that a music student would hardly at present attempt to obtain a position as supervisor of music without such knowledge. The necessity of being thoroughly versed in sight-singing and ear-training is equally well understood, and I shall therefore not discuss either of these matters.

In the case of instrumental music, however, we have quite a different situation, for here is a subject that is so new that most people have not as yet begun to regard it seriously as an integral part of regular school work. The fact remains, however, that instruction in instrumental music is to be in the near future one of the most important contributions made by the school to the musical life of the nation, and if this is true the supervisor of music will need special training before it becomes right for him to take charge of such work. I am well aware of the fact that most of the teaching in violin classes, etc., will not be done by the supervisor of music himself, but by a specialist; but the duty of directing the orchestras and other ensemble groups will naturally fall to the supervisor's lot, and unless he wishes to make himself ridiculous in the eyes of all, he will find out something about orchestral instruments and orchestral routine before he takes his place as an orchestral conductor. In at least one supervisors' course with which I am familiar each student is required to study some one orchestral instrument for a year, and while carrying on this study of an individual instrument he also takes a course called "The School Orchestra," in which he is taught the ranges, registers, etc., of the strings and of the common brasses and wood-winds.

He learns to arrange material, beginning with simple hymn tunes and culminating in fairly difficult piano pieces and chorus accompaniments, for various ensemble combinations, always keeping in mind the limited instrumentation to be found in most school orchestras. In this way, by the end of a year, he has a very practical acquaintance with this so often entirely neglected phase of school music.

The minimum requirement in musical training that I have given may seem to some to be unattainable, but I am convinced that all these things are not only feasible but must indeed be insisted upon if the supervisor of music is to meet adequately the very large responsibility confronting him.

PEDAGOGICAL TRAINING

In the old days we used to think that if a teacher knew his subject he must therefore necessarily be a good teacher. But over and over again the greatest scholars have failed utterly as teachers; and the conviction has gradually grown upon us that in addition to knowing his subject the teacher must also know how to impart a knowledge of it to the learner. The modern teacher is therefore expected not only to know *what* he is to teach, but also *how* he is to teach, and even *whom* he is to teach. As a canny Scotch writer on education has expressed it, the verb of teaching is now thought of as having two objects; thus, *he teaches Mary music*. For this reason more and more attention is now being given to the pedagogical training of our teachers, and although there is some danger that we shall take so much time for making our prospective teacher acquainted with methods that there will be no time left for him to acquire scholarship, yet on the whole this interest in the teaching process is proving to be a most salient influence, and the work of our schools has improved enormously as a result of its action.

Let the prospective supervisor of music, therefore, study psychology, and particularly educational psychology; let him learn as much as possible about fundamental principles of

teaching; let him be taught the meaning of public school education and its relation to democracy; let him speculate upon the reason for the far-reaching changes in curriculum now going on in both grades and high school; and let him make himself intimately acquainted with those principles and methods of music education upon the basis of which his own teaching is to be done, so that his work may be not only immediately efficient but ultimately successful in the broadest possible sense. In this way he will not only do his own teaching and supervising more effectively but will be recognized as one of the really strong forces in causing the school "to make fine types of citizens out of all classes of children" (Tapper).

DESIRABLE PERSONAL TRAITS

Granting a fair amount of talent, a reasonably broad general education, thorough musical training, and a working knowledge of educational principles and music methods, our supervisor may yet be a dismal failure because he is not fortunate enough to possess those desirable personal traits that are so necessary in any kind of activity but that seem indispensable in the case of the supervisor of music. This part of the supervisor's equipment is far more difficult to treat than the other four, and I feel much less like being dogmatic in discussing it. The most that I can do is to state what traits it has seemed to me were particularly prominent in the case of supervisors of music whom I have known to be successful in their work.

Standing out in bold relief among all the other personal characteristics is a strong sense of leadership, and with it there must be combined an equal quantity of organizing ability and of initiative. The supervisor of music works with large numbers of people. He counts his pupils by the thousands, and he must necessarily do much of his instructing through the grade teachers, these often numbering hundreds. He conducts the high school orchestra, and frequently directs the entire high school of from 300 to 1500 students as a single chorus. He brings together eight or ten different groups of children who have

learned certain songs under their own teachers in various build-ings, and combines these groups into a chorus of perhaps two or three thousand voices, it often being necessary in this case for him to accustom these children to his beat and to get them to the point where they are able to sing well together for a public performance, with only one rehearsal. All these things imply strong leadership. They also involve unusual initiative combined with more than ordinary skill in organizing, and it is only through a combination of these qualities that the various factors in a school music system can be made to work smoothly and efficiently. These three qualities are, therefore, cited first of all as being indispensable in the thoroughly equipped supervisor of music.

In addition to being a strong leader and a capable organizer, the supervisor of music will do well to cultivate a cheerful outlook and a sense of humor, this implying, of course, a friendly manner in meeting people. Any one who works with children should possess this characteristic, but it seems to me to be particularly pertinent in the case of a teacher of one of the arts, for it is impossible to arouse a desirable artistic reaction if art is not presented "in the art spirit." In addition to better personal relationships between the supervisor and his pupils, and especially between the supervisor and his assistants, the grade teachers, it will be found also that cultivating a cheerful habit of thought and action enables one to work longer without undue fatigue, and for this reason alone if for no other the quality is worth cultivating. I am, of course, referring here to a genuine and sincere attitude of friendliness such as arises from an absolutely honest interest in one's work and in the lives of one's fellows, rather than to that type of effervescing gush which some teachers assume to be necessary as a part of their professional equipment.

Closely connected with a cheerful and friendly manner is the quality called "tact," and the advantages of a diplomatic attitude are so evident and so clearly understood that I need only state that this quality is especially necessary in dealing

with the grade teacher, and that probably nine-tenths of the trouble in the whole field of grade music is to be attributed to the failure of the music supervisor to treat his grade teachers with sufficient consideration.

Creative imagination is perhaps not a *sine qua non* of successful work in public school music, but its possession gives the supervisor an enormous advantage. The person who goes plugging along faithfully on the same old lines may, of course, be achieving success of a kind; but it is the person who has imagination, who sees far into the future, and lays his plans months and years ahead—the person who can use his mind forwards,—it is he who stirs the world to new thoughts and to more desirable attitudes. It required imagination of this type to demand of the high school principals that credit for the study of outside music be given; it took vision to see that a board of education might be induced to spend \$5,000 for orchestral instruments, as was done in Oakland, Cal., a few years ago; and it surely involved using the mind forwards to inaugurate a class in music appreciation in the Springfield High School as Miss Regal did twenty-two years ago. I am sorry to state that this quality is not one that can be cultivated to any great extent, as is the case, for example, with cheerfulness; but its possessor may count himself fortunate beyond his fellows and may expect (if he is at the same time practical and endowed with common sense) to do more than the average person in causing the human race to progress toward its ultimate destiny.

The last of the desirable personal traits that I shall mention is common sense, and here, I am glad to say, is a quality that can be cultivated; in other words, it is more a matter of training than of talent. Common sense means merely to act in accordance with the exigencies of the occasion *as a habit*. In order to acquire common sense, therefore, train yourself to do the appropriate thing every time and in every place, and after a while such conduct will become entirely natural, *i. e.*, it will become fixed as a habit, and you will soon acquire the reputa-

tion of possessing the quality referred to as common sense. To discuss this trait further would be trite, and I will merely add that sometimes a large fund of common sense will make up for certain deficiencies along other lines that might otherwise cause failure.

Here, then, is our ideal supervisor; a strong leader, a skillful organizer, a cheerful companion, a diplomat, a seer, a person of common sense, and withal an individual versed in music, in general knowledge, in educational practice, and, above all, in the science and art of human relations. If all our supervisors could be required to grade at least seventy per cent in this combination as a whole, there would be no occasion for worry over the musical future of our country.

APPENDIX A

APPENDIX A

THE SUPERVISOR'S LIBRARY

The lists of books here given are not intended to be exhaustive, but rather to furnish the supervisor of music with information concerning a few of the most valuable books upon the various subjects with which he is concerned in his work. It is becoming increasingly desirable for the supervisor of music to be broadly trained along many lines if he is to carry on his work successfully; and such breadth of knowledge and of ideals will come only as the result of contact with many minds. This contact may be had most readily through reading good books, and it is therefore recommended that the supervisor of music read widely, train himself to use reference books freely, and thus by assimilating the thoughts and experiences of others, build his teaching technique upon a solid foundation of well authenticated principles rather than upon a collection of more or less personal methods and devices.

BOOKS ON PUBLIC SCHOOL MUSIC

- TAYLOR, *The Melodic Method in School Music*, Macmillan, \$1.25. A small book of 171 pages, written by a vocal teacher, who is the author also of several excellent books on singing. The material is stimulating, the viewpoint is in general sound, and the book is worth reading although the author (not being himself engaged in teaching school music), is not always practical. A plea for more music and less technique.
- SURRETTE, *Music and Life*, Houghton Mifflin, \$1.25. A series of essays containing many stimulating and suggestive ideas for the music supervisor.
- TAPPER, *The Music Supervisor*, Ditson, \$1.50. In this book the author presses home to the supervisor the fact that he is a member of the public school faculty and a citizen of the community, and that these things involve certain educational and civic responsibilities that the supervisor of music

has not often recognized, but which he must assume if music is to make any real contribution to education and to life. A forceful and stimulating book that every supervisor should read and act upon.

FARNSWORTH, *Education thru Music*, American Book Company, \$1.00. This book presents a well thought out and psychologically sound plan for teaching music in the grades. It is a little difficult to read, and the author's suggestions are not always entirely practical considering the limitations imposed by a fifteen-minute daily music period and by the fact that we are working in the public schools with all classes of children, non-talented as well as talented; but the reasoning is clear and forceful, and the author has set before us an ideal that all supervisors of music will do well to study and work toward.

GIDDINGS, *School Music Teaching*, C. H. Congdon, \$1.00. The author of this book is a practical supervisor of music, and as the result of his extended experience in this work he has come to feel that efficiency in teaching sight-singing is a cure for all the prevailing ills that have hampered musical progress in our schools in past years. He feels that if we can improve our methods of teaching sight-singing to such an extent that every child learns to read music fluently we shall have accomplished the most desirable thing that school music can do. He therefore gives us clear and unmistakable directions, stated in snappy, but not always elegant language, for teaching sight-singing in the various grades.

EARHART ^{hill} and McCONATHY ^{Conner}, *Music in Secondary Schools*, Government Printing Office, Washington, D. C., 5c.

BOOKS ON CONDUCTING

GEHRKENS, *Essentials in Conducting*. Ditson, \$1.50. This book gives the amateur conductor such practical details about beating time, interpretation, church music, choir training, community music, etc., as are indispensable to him in the first stages of his work.

COWARD, *Choral Technic and Interpretation*. Novello, \$2.50.

The author of this book is a well-known English choir conductor, and he gives us here the principles of procedure upon which his own successful work has been based. A valuable book which every choral conductor should read.

RICHARDSON, *The Choir Trainer's Art*. Schirmer, \$2.00. A book giving many valuable hints about conducting, but devoted especially to the management of a male choir, that is, a choir in which the soprano part is sung by boys with unchanged voices.

BOOKS ON SINGING

DAWSON, *The Voice of the Boy*. The A. S. Barnes Company, 25c.

HOWARD, *The Child Voice in Singing*. Novello, 75c. Both of these booklets deal in a simple and straightforward way with the vocal problems confronting the teacher of school music.

HENDERSON, *The Art of the Singer*. Scribner, \$1.25. A book on singing, written especially from the standpoint of the listener. The author is a New York music critic, and although his treatment of singing is very general it is extremely stimulating.

RUSSELL, *English Diction for Speakers and Singers*. Ditson, \$1.00. An excellent manual for all who are interested in improving their English diction or in teaching others to do so.

TAYLOR, *Self-help for Singers*. H. W. Gray Co., \$1.00. A manual for the student who is attempting to improve his singing without the advantage of a teacher's guidance. Many vocal teachers will disagree with some of the author's statements, but the book is practical. The author has written another book called "The Psychology of Singing," which elaborates the principles upon which this volume is based.

BOOKS ON MUSIC HISTORY

HAMILTON, *Outlines of Music History*. Ditson, \$1.50. A concise, but fairly complete account of the history of music, w

illustrated with musical examples and small pictures of composers.

DICKINSON, *The Study of the History of Music*. Scribner, \$2.50.

A scholarly and absolutely dependable account of the development of music, eminently useful for both study and reference purposes.

STANFORD and FORSYTHE, *The History of Music*, Macmillan, \$2.00. An excellent account, especially strong in its treatment of earlier musical development.

BOOKS ON MUSIC APPRECIATION

MASON, *A Guide to Music*. Doubleday Page & Co., \$1.25.

A very simple statement of some of the principal facts that the music lover should know. Valuable to teachers of appreciation classes, but not entirely suitable as a text-book.

MACPHERSON, *Music and its Appreciation*. Boston Music Co., \$1.50. A stimulating and valuable treatment, thoroughly sound and yet not excessively difficult.

FRYBERGER, *Listening Lessons in Music*. Silver Burdett, \$1.50. A practical manual giving specific information concerning the use of the phonograph in teaching public school music. The major portion of the book is devoted to concrete facts concerning the music of some 400 phonograph records, these facts to be used by the teacher in presenting the records to the children.

DICKINSON, *The Education of a Music Lover*. Scribner, \$1.50.

A difficult book to read, but one that every supervisor should own and attempt to understand. It treats the various problems involved in listening to music in a scholarly manner, going to the very heart of the subject.

HAYWARD, *The Lesson in Appreciation*. Macmillan, 75c. The author of this book is discussing the subject of appreciation in general, the illustrations being for the most part taken from the domain of literature. But the problems of teaching music appreciation are so similar that the teacher of a music appreciation class will do well to study the book.

KREHBIEL, *How to Listen to Music*. Scribner, \$1.25. This book gives directions to the amateur for listening to various types of music. The treatment is incomplete and in some respects open to criticism, but the book contains many suggestions which will be of help to the teacher of classes in appreciation.

BOOKS ON MUSIC THEORY, ETC.

PARRY, *The Evolution of the Art of Music*. Appleton, \$1.75. A scholarly and dignified treatment of the evolution of music. A difficult book to read, but one that will repay the student for his effort.

COMPARIEU, *Music, Its Laws and Evolution*. Appleton, \$1.75. A comprehensive discussion of the physics and psychology of music.

GEHRKENS, *Music Notation and Terminology*. The A. S. Barnes Company, \$1.40. A book of 168 pages, giving clear and accurate definitions of terms relating to notation, scales, expression, form, musical instruments, etc. The derivation of many terms is explained.

MACPHERSON, *Form in Music*. Boston Music Company, \$2.00. A clear and comprehensive introduction to the subject of design in instrumental music.

HAMILTON, *Sound and Its Relation to Music*. Ditson, \$1.25. A brief but accurate discussion of the physics of music.

BOOKS ON INSTRUMENTAL MUSIC

HENDERSON, *The Orchestra and Orchestral Music*. Scribner, \$1.25. An informal, but accurate introduction to the orchestra and its history. Written from the standpoint of the listener.

MASON, *The Orchestral Instruments and What They Do*. H. W. Gray, \$1.25. An excellent introduction to the orchestral instruments. Gives splendid cuts of the instruments as they are held by players. A few illustrations from orchestral scores.

FORSYTH, *Orchestration*. Macmillan, \$5.25. A comprehensive work covering in the most thorough manner all the instruments of band and orchestra. The treatment is historical, the examples abundant, and the illustrations clear.

BOOKS ON EDUCATION IN GENERAL

INGLIS, *Principles of Secondary Education*. Houghton Mifflin, \$2.75. A comprehensive treatment of high school education, the material being divided into three main parts, namely first, the pupils; second, the institution and its purpose; third, the means and materials of secondary education. The book contains 731 pages.

BROWN, *The American High School*. Macmillan, \$1.40. An excellent introduction to the work of the high school. Gives in clear and easily understood language the history of the high school, its present tendencies, the nature of its pupils, etc.

LEWIS, *Democracy's High School*. Houghton Mifflin, 75c. A small book in size, but a very large one in content. The author gives here a splendid introduction to the ideals and present tendencies of the American public high school.

COLEGROVE, *The Teacher and the School*. Scribner, \$1.25. This book treats such topics as scholarship, professional training, discipline, methods of instruction, etc., the entire volume being written from the standpoint of the grades rather than the high school. The book is practical, easy to read, and contains information about the public schools that every music supervisor ought to possess.

✓ STRAYER and NORSWORTHY, *How to Teach*.

A digest of those principles of psychology which are now universally employed by all good teachers. An excellent book, not difficult to read, but more easily understood if one is already somewhat familiar with psychology.

PILLSBURY, *Essentials of Psychology*. Macmillan, \$2.00. An introduction to psychology itself. Fairly difficult to read

if one has had no previous experience with the subject, but not impossible, and quite worth the trouble involved.

JAMES, *Talks to Teachers*. Holt and Co., \$1.50. One of the older books, but surprisingly modern in tone and always helpful and stimulating to the teacher. A summary of some of the most important principles of psychology that are applicable to education, together with a series of three addresses on the teacher's personal and pedagogical ideals that every supervisor of music as well as every other teacher ought to read and act upon.

REFERENCE BOOKS

GROVE, *Dictionary of Music and Musicians*. Macmillan, \$25.00.* The most complete dictionary of music in English. Excellent for general reference, but should be supplemented by some smaller dictionary of musical terms.

BALTZELL, *Dictionary of Musicians*. Ditson, \$1.50. An excellent and inexpensive book in which may be found brief sketches of practically all musicians of note both living and dead. (Revised to 1914).

ELSON, *Music Dictionary*. Ditson, \$1.00. } These small and
BAKER, *Music Dictionary*. Schirmer, \$1.00. } inexpensive reference books are veritable mines of information, but like other mines they must be worked. The correct pronunciation of all terms is given, and the definitions, while not always exact or even accurate, give at least a general idea of the meaning of the terms.

HUGHES, *The Musical Guide*. McClure Phillips & Company. \$6.00. A fairly comprehensive work in two volumes, the first volume containing a pronouncing dictionary of musical terms, several general essays on music, a number of opera plots, and pictures of the orchestral instruments. The second volume is devoted to biographical sketches of musicians arranged alphabetically.

*Also published in a \$15.00 edition by Theodore Presser.

BAKER, *Biographical Dictionary of Music*. Schirmer, \$5.00. An excellent source book for biographical data. (Revised to 1918).

UPTON, *The Standard Concert Guide*. McClurg, \$2.00. An excellent source book for all sorts of information concerning the larger choral and orchestral works. Indispensable to teachers of classes in appreciation.

UPTON, *The Standard Operas*. McClurg, \$1.75. This book is one of a number of similar works giving brief stories and descriptions of the principal operas.

MASON (Editor), *The Art of Music*. (14 Volumes). National Society of Music, New York, \$48.00. A comprehensive and well organized body of material about music. The first three volumes are devoted to "Narrative History," the fourth to music in America, the fifth to vocal music, the sixth to choral and church music, the seventh to piano and chamber music, the eighth to the orchestra, the ninth to opera, the tenth to the dance, while the eleventh and twelfth constitute a biographical dictionary and index. The last two volumes give copious musical illustrations.



APPENDIX B

The following blank forms, etc., have been found useful in connection with the various musical activities carried on in a small city. They are here reproduced for the benefit of any supervisor of music who cares to make use of them in any way in his work. The material is not copyright.

APPENDIX B

BLANK FORMS, ETC.

• Announcements similar to this are placed in the hands of all parents early in September each year:

OBERLIN PUBLIC SCHOOLS

MUSIC DEPARTMENT

ANNOUNCEMENT OF VIOLIN CLASSES, 1917-18

Class lessons in violin will begin October 2nd and it is necessary that we know at this time how many pupils are to be enrolled in each class.

There will be a class for beginners at Pleasant Street Building, and another at Prospect Street Building. These beginners' classes will meet two afternoons a week after school, and pupils are required to practice one-half hour each day. The advanced class (for second year students), will meet in Rice Hall and will be taught by a Conservatory instructor as last year. All classes meet Tuesdays and Fridays. The cost of the instruction will be twenty-five cents per week, this sum including all music used during the year except one book, costing about fifty cents in the first year class, and about one dollar in the advanced class. No reduction is made for lessons missed except in cases of prolonged illness.

Any pupil above the fourth grade whose school standing is satisfactory and whose grade in school music for the preceding year was 80 per cent. or above is eligible for admission to the first year class.

The attention of parents is especially called to the requirement that if a pupil enters a violin class it is with the explicit understanding that he is to continue in it for the year unless prevented by prolonged illness. The teachers are paid out of the lesson fees and if a class were to have twelve pupils at the

beginning of the year and four were to drop out during the winter, the fees paid by the remaining eight would not be sufficient to pay the teacher the rest of the year, and the loss would have to come out of the pocket of the Supervisor of Music.

If you wish to join a violin class, ask your grade teacher for a blank, and take it home to fill out. After signing it, bring it back to your teacher. But do not hand in your application unless you expect to stay in the class the whole year and are able and willing to pay for lessons during the entire year.

K. W. GEHRKENS,

Supervisor of Music.

Oberlin, Ohio,

September 10, 1917.

OBERLIN PUBLIC SCHOOLS

MUSIC DEPARTMENT

APPLICATION FOR ADMISSION TO VIOLIN CLASSES

I wish to join the ^{First-year} Violin Class, and if admitted I promise to be punctual, orderly and attentive, to practice faithfully, and to record my practice regularly. I also agree to stick to the work throughout the year.

Date (Signed)

Pupil

Building Grade.....

..... has my consent to enter the Violin Class, and I agree to see that ^{he} she practices faithfully, that the lessons are paid for regularly, and that ^{he} she sticks to the work for the entire school year.

(Signed)

Parent

(Reverse side of above)

REGULATIONS

1. Before entering the class, parents of a pupil making application for admission must give assurance that the pupil will remain in the class throughout the entire year. If this were not insisted upon, a number of pupils would be dropping out as soon as the first interest and enthusiasm wore off, and the work of the classes would be disorganized.

2. Attendance must be regular. If absent, pupil must bring written excuse from parent or guardian at the next lesson.

3. Lessons missed must be paid for, except in cases of prolonged illness which keeps the pupil out of school a week or more.

4. Lessons must be paid for in advance, preferably one month in advance. If payment is not made promptly, pupil will be barred from class.

These cards are to be kept in the violin cases, the teacher inspecting the record of practice once each week, and inserting a grade showing the pupil's progress.

OBERLIN PUBLIC SCHOOLS—MUSIC DEPARTMENT

VIOLIN CLASS RECORD CARD

Name and Address of Pupil

Building

Grade

WEEKLY GRADE

	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APR.	MAY	JUNE
1st Week										
2nd "										
3rd "										
4th "										

A—Excellent
B—Very Good

C—Fairly Good
D—Only Just Passing

E—Poor
F—Very Poor—Failure

REVERSE SIDE OF FOREGOING

PUPIL'S RECORD OF PRACTICE

	SEPT.					OCT.					NOV.					DEC.					JAN.				
	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th
Mon.																									
Tues.																									
Wed.																									
Thu.																									
Fri.																									
Sat.																									
	FEB.					MAR.					APR.					MAY					JUNE				
	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th	1st wk	2nd	3rd	4th	5th
Mon.																									
Tues.																									
Wed.																									
Thu.																									
Fri.																									
Sat.																									

Always record practice-time in MINUTES.

Use sharp pencil.

If any practice-time is lost, make it up on Saturday.

OBERLIN PUBLIC SCHOOLS

MUSIC DEPARTMENT

DIVISION OF VIOLIN CLASS INSTRUCTION

.....has completed
*the first year of the course in Violin and is promoted to the second
year class.*

Oberlin, Ohio

INSTRUCTOR

June 1, 19—.

OBERLIN PUBLIC SCHOOLS

MUSIC DEPARTMENT

DIVISION OF VIOLIN CLASS INSTRUCTION

This is to certify that
*has completed the two years of work in Violin offered by the Music
Department.*

Oberlin, Ohio

INSTRUCTOR

June 1, 19—.

.....
SUPERVISOR OF MUSIC

This blank is to be filled in by the grade teacher before the supervisor of music arrives, and is handed him as he enters the room. He can thus tell at a glance just what the children have been working at.

OBERLIN PUBLIC SCHOOLS

MUSIC TEACHERS' WEEKLY REPORT

.....Building. Grade.....

1. Singing (including rote songs, material in reader, etc.)
2. Written work and theory
3. Remarks

OBERLIN HIGH SCHOOL

MUSIC DEPARTMENT

APPLICATION FOR ADMISSION TO THE HIGH SCHOOL MUSICAL ORGANIZATIONS

THE SENIOR ORCHESTRA

THE BOYS' GLEE CLUB

THE JUNIOR ORCHESTRA

THE GIRLS' GLEE CLUB

I should like to become a member of the.....
 and if admitted I agree to attend the rehearsals regularly, to
 pay my dues promptly, and to abide by the regulations of the
 organization faithfully. I also agree to retain my membership
 thruout the entire school year unless prevented by some
 serious unforeseen circumstance.

.....
 (Full name)

.....
 (Address)

..... 19.....

.....
 (Classification in High School)

What part do you sing, or what instrument do you play?.....

Have you had previous experience in this type of organization?

If so, give details:

Remarks:

.....
 (PLEASE READ OTHER SIDE BEFORE FILLING OUT)

THE REVERSE SIDE OF BLANK SHOWN ON OPPOSITE PAGE.

THE STUDENTS' MUSICAL ORGANIZATIONS are maintained for the two-fold purpose of (1) giving to individual students the opportunity of enjoying musical experience in various types of ensemble groups, and (2) of vitalizing the social life of the school. The organizations are under the care of the Supervisor of Music, by whom Directors are chosen, etc. Each organization rehearses regularly once each week, and occasionally an extra rehearsal is called. The Board of Education provides funds for paying the Directors, but students pay an initiation fee of twenty-five cents and monthly dues of ten cents to cover the cost of music and other incidentals. Fines are also imposed for unexcused absence and tardiness, these fines not being intended to raise money but only to insure regular attendance—an indispensable factor if the organizations are to do work that is worth while. Both glee clubs and orchestra perform before the entire student body at monthly concerts given on the first Thursday of each month. An annual public performance is also given by the Senior Orchestra and the Glee Clubs.

OBERLIN HIGH SCHOOL

MUSIC DEPARTMENT

STUDENTS' MUSICAL ORGANIZATIONS

THE SENIOR ORCHESTRA

THE JUNIOR ORCHESTRA

THE BOYS' GLEE CLUB

THE GIRLS' GLEE CLUB

.....*is excused for*
absence from rehearsal.....

Date

K. W. GEHRKENS,

SUPERVISOR OF MUSIC

Per.....

OBERLIN HIGH SCHOOL

MUSIC DEPARTMENT

STUDENTS' MUSICAL ORGANIZATIONS

THE SENIOR ORCHESTRA

THE BOYS' GLEE CLUB

THE JUNIOR ORCHESTRA

THE GIRLS' GLEE CLUB

In loaning music from the library of any of the musical organizations, I agree to see that such music is not mutilated in any way, and that it is returned to the librarian at the next rehearsal.

Signed

Address

Date

Any student wishing to take music away from the building is required to inform the librarian, so that a record may be kept of every piece of music that goes out. When the music is returned, the librarian must be informed of this fact, so that the charge may be cancelled.

(REVERSE SIDE OF ABOVE)

OBERLIN HIGH SCHOOL MUSICAL ORGANIZATIONS

SUMMARY OF BY-LAWS RELATING TO FINES AND DUES

- 1.—Dues are twenty-five cents the first month one belongs to the organization and ten cents each school month thereafter. These dues are payable the first rehearsal in the month, and are doubled if not paid by the *third* rehearsal in the month. No dues in September or June. Members of the Senior Orchestra who also play in the Junior Orchestra, pay dues in the Senior Orchestra only, but are subject to *fin*es in both organizations.
- 2.—Fines are as follows:
 - (1) Ten cents for an unexcused absence.
 - (2) Five cents for an unexcused tardiness.
 - (3) Five cents for leaving a rehearsal early without previous excuse from the director.
 - (4) Twenty-five cents for not returning loaned music to the librarian at the next rehearsal.

Excuses can be granted only by the Director. Absence from town, and illness confining to room, are the only excuses accepted for missing a rehearsal or public performance.

OBERLIN HIGH SCHOOL

APPLICATION FOR CREDIT IN APPLIED MUSIC

In making application for credit in music I agree to practice regularly and studiously at least an hour and a half each school day (five days per week) and to make up any practice time which for any reason is lost.

Voice or Instrument..... (SIGNATURE OF STUDENT)

Number of years of previous study.....

Remarks:



..... has my consent to take

(Insert name of student)

music lessons for high school credit and I agree to see that ^{he} she practices regularly and industriously.

..... (Signature of parent)



As the teacher of.....

(Insert name of student)

I recommend to the High School Faculty that credit be given for..... study of.....

(Voice or Instrument)

and I agree on my part to report ^{his} her progress every two months and at such other times as may be requested.

..... (Signature of teacher)



Date.....19..... Approved:..... (Signature of Supervisor)

TO THE PUPIL: This blank must be completely filled out and returned to the Principal of the High School by October 1, or February 15, if credit in Music is to be allowed during the current year. NO BLANKS WILL BE ACCEPTED AFTER THESE DATES.

OBERLIN PUBLIC SCHOOLS

MUSIC DEPARTMENT

PUPIL'S RECEIPT FOR MUSICAL INSTRUMENT

I have received in good condition one.....
 (Name and number of instrument)

belonging to the Oberlin Public Schools, and I herewith agree to give it the best of care in every way and to pay for any necessary repairs during the time it is in my possession. I also agree to return the instrument promptly whenever it may be called for by the school authorities.

Signed

Address

PARENT'S ENDORSEMENT

This is to acknowledge my responsibility in the case of the
loaned to

(Name of instrument)

.....by the Music
 (Name of pupil)

Department. I will see that he uses it carefully, that any needed repairs are made and paid for while it is in his possession, and that it is returned in good condition when called for.

Date..... Signed

(Parent or Guardian)

OBERLIN HIGH SCHOOL—MUSIC DEPARTMENT

BI-MONTHLY REPORT IN APPLIED MUSIC

Name..... Report for..... and..... 19.....
 (Insert months and year)

RECORD OF PRACTICE

	MARCH					APRIL				
	1st wk.	2nd wk.	3rd wk.	4th wk.	5th wk.	1st wk.	2nd wk.	3rd wk.	4th wk.	5th wk.
Mon.										
Tues.										
Wed.										
Thur.										
Fri.										
Sat.										

Always record practice time in minutes. If any time is lost during the week make it up on Saturday. The practice requirement is ninety minutes each school day (forty-five minutes when only a half unit is to be given for the year's work).

TO THE PUPIL:
 In order to receive credit for music taken outside of the High School it will be necessary for you to fill in the record of practice accurately, for your parent to o.k. your report, and for your teacher to give you a passing grade each

two months. If these three things are not done no credit will be given.

To the best of my knowledge and belief the amount of practice-time recorded above is correct.

(Signature of Pupil)

(Signature of Parent)

(Take this card to your teacher at the end of the second month and ask her to fill in the report on reverse side)

(REVERSE SIDE OF ABOVE)

TO THE TEACHER: Please fill in your part of this record promptly and mail to the Principal of the High School at once. *Do not hand the card to the pupil.* The grade recorded will appear on the bi-monthly report sent to parents.

..... has taken ^{his}her lessons regularly during the past two months, and in my opinion ^{his}her progress during this time justifies the statement ^{he}she has made regarding the amount of time spent in practice. Grade for the two months.....

(a, b, c, d, e, or f)

Remarks:

(Date)

(Signature of teacher)

This card is filled out by every pupil in the high school and gives the supervisor an invaluable record for use in connection with the student's musical organizations, etc.

OBERLIN HIGH SCHOOL
MUSIC DEPARTMENT

School Year of 1917-1918

(Last name)	(First Name and Initial)	(Address)
H. S. Class..... (1st, 2nd, 3rd or 4th year)	Age..... Where was grade work done?	
Do you read music readily?	Is your voice soprano, alto, tenor, or bass?	
Ever taken lessons outside of school?	How long?	On what instrument?
Are you taking music for credit in the High School?	If so, what?	
Do you belong to a Glee Club or Orchestra?	Which?	Member of Boys' Band?
If not a member of any musical organization, are you planning to join one?	Which?	
What is your attitude toward music in general: highly interested, mildly interested, indifferent, or antagonistic?		
Remarks:		

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